

N<sup>o</sup> 6.

Ah ben mio *f*  
Quintetto

Del Sig.<sup>ro</sup> D. Pietro Guglielmi



Violini

*p. stacc.*

Viola

Oboe

Corni in C.

Laudice

Errichetta

Gionata

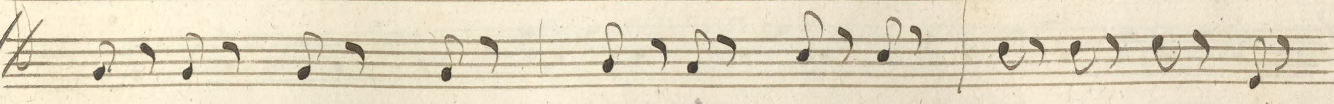
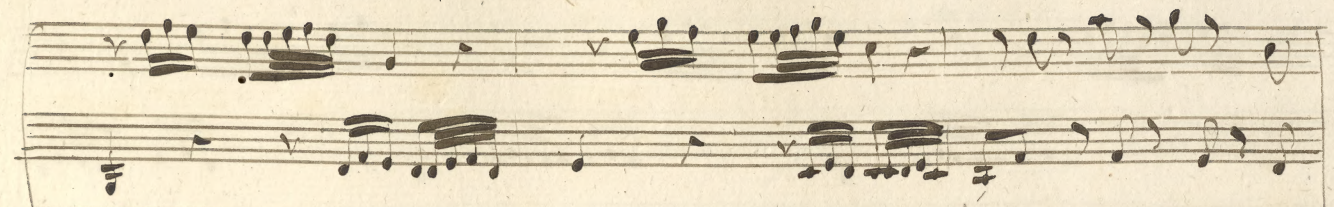
Ippazio

Asdrubale

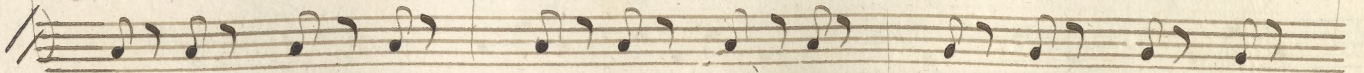
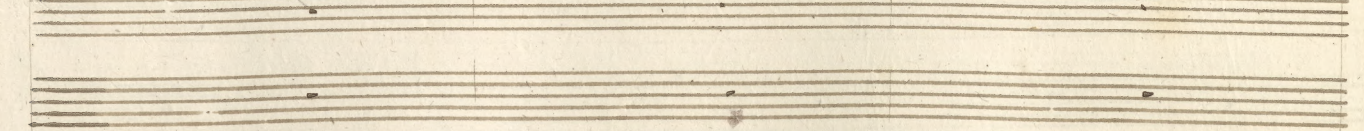
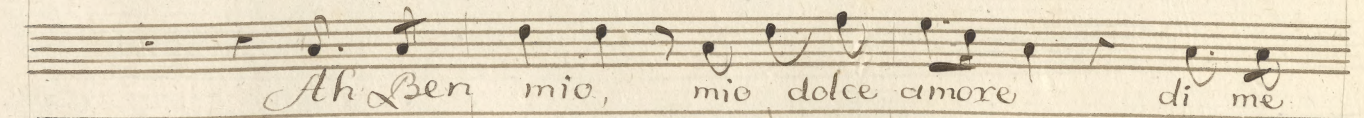
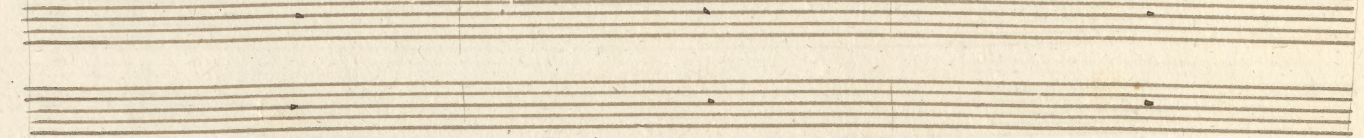
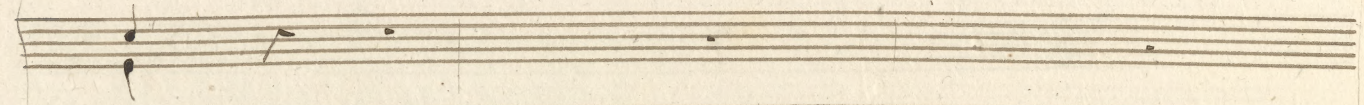
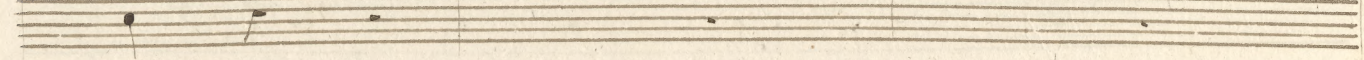
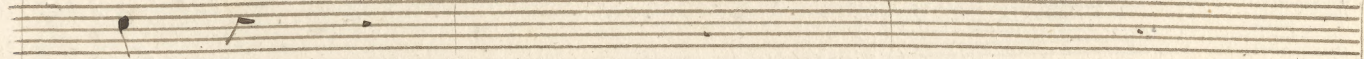
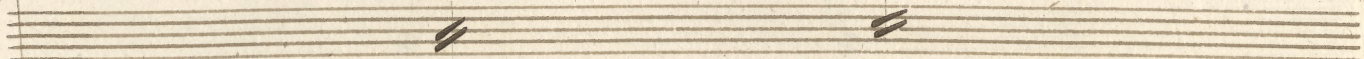
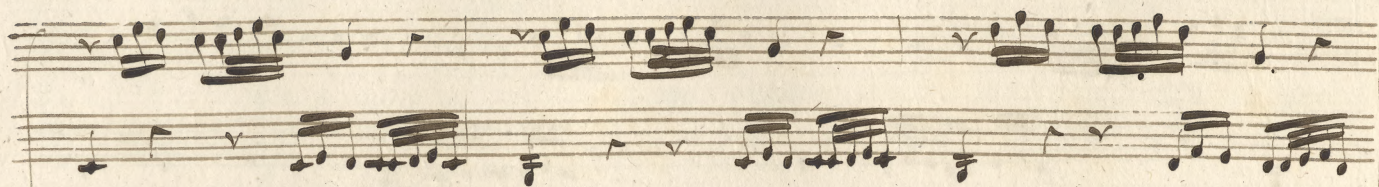
*Andante*

*piv*

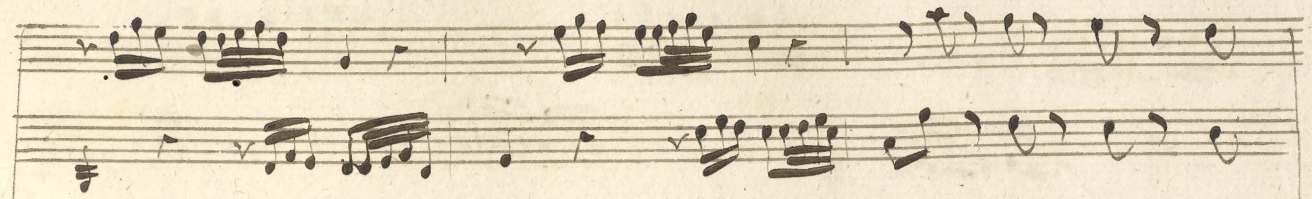




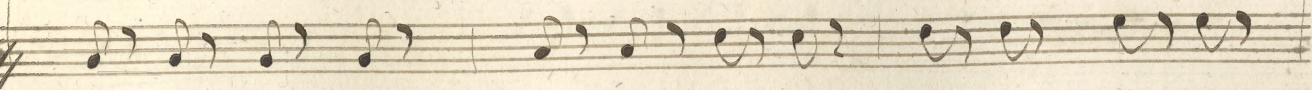




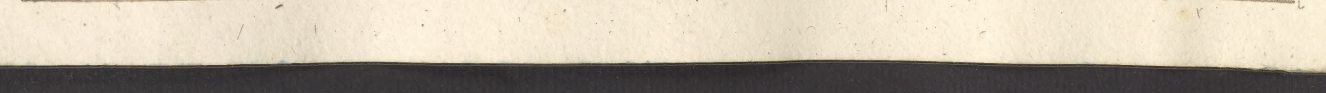
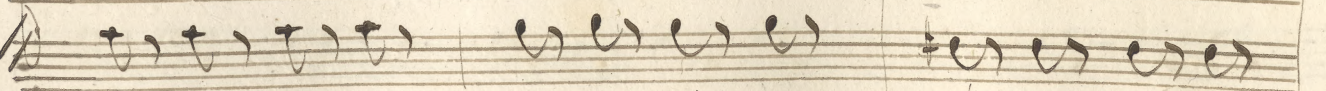
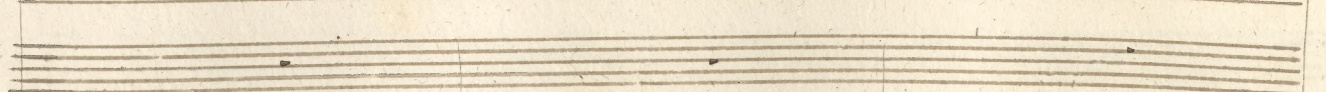
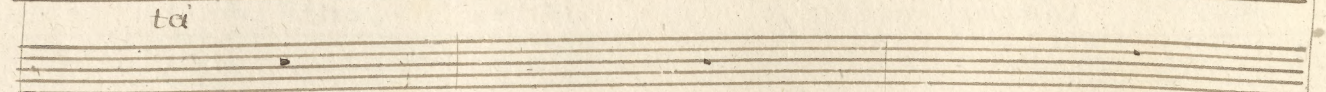
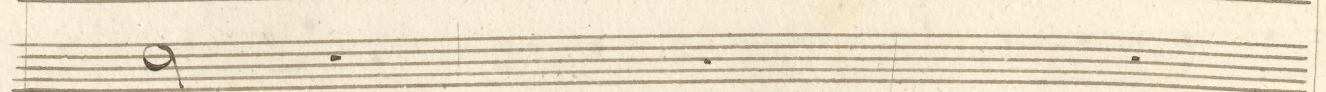
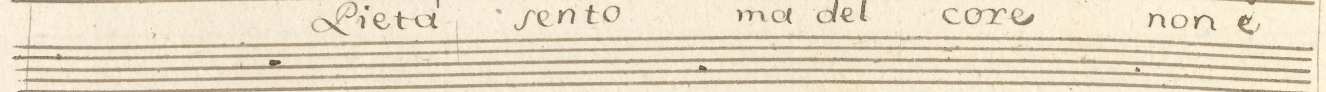
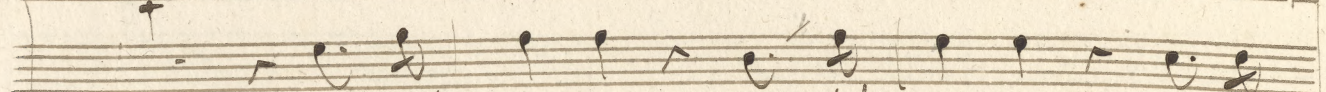
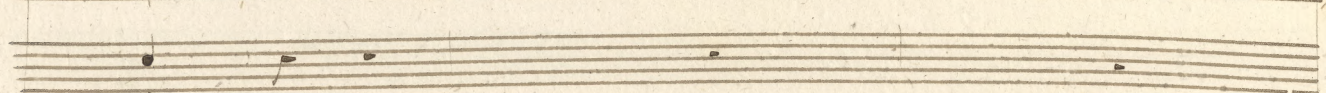
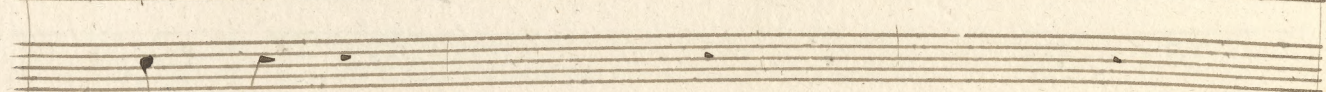
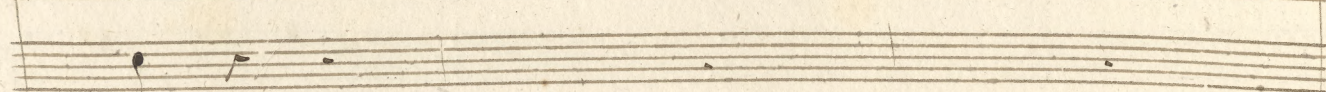
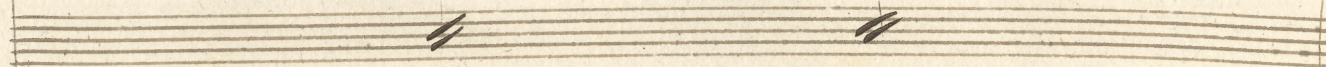
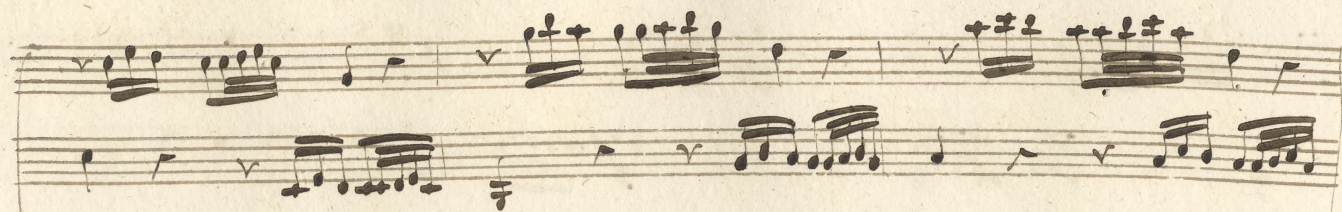




senti almen pietà di me senti almen pie-

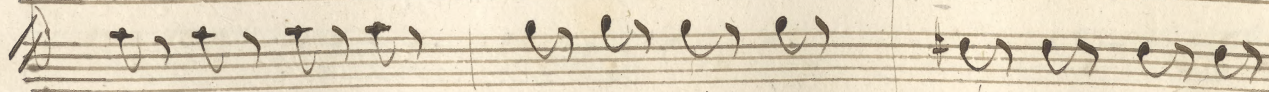




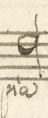
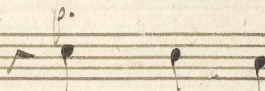
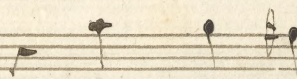
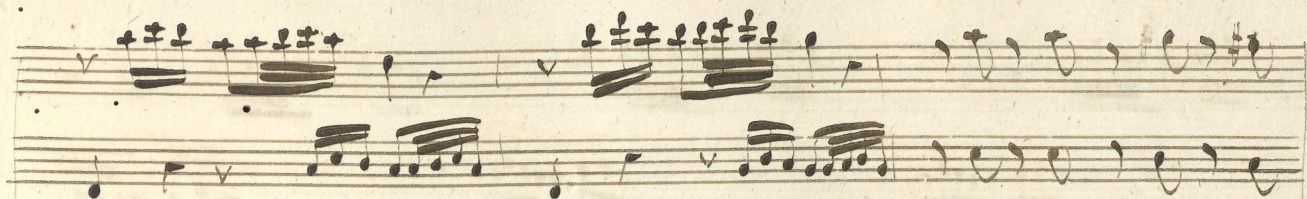


Pieta' sento ma del core non e

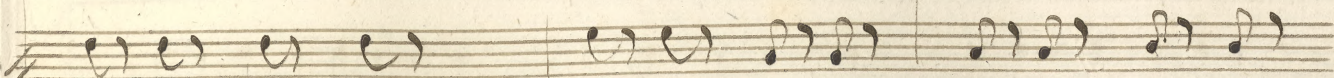
ta



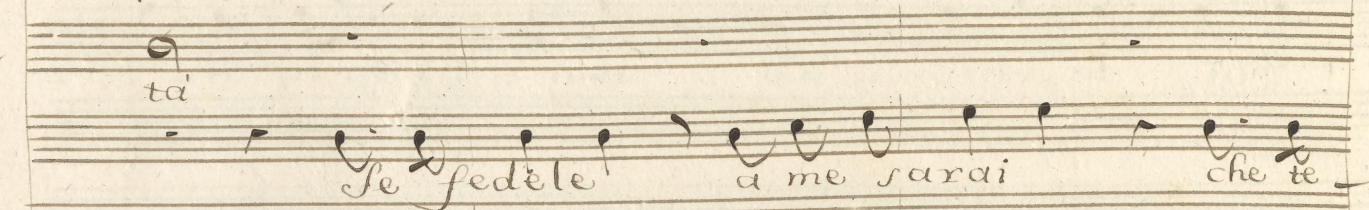
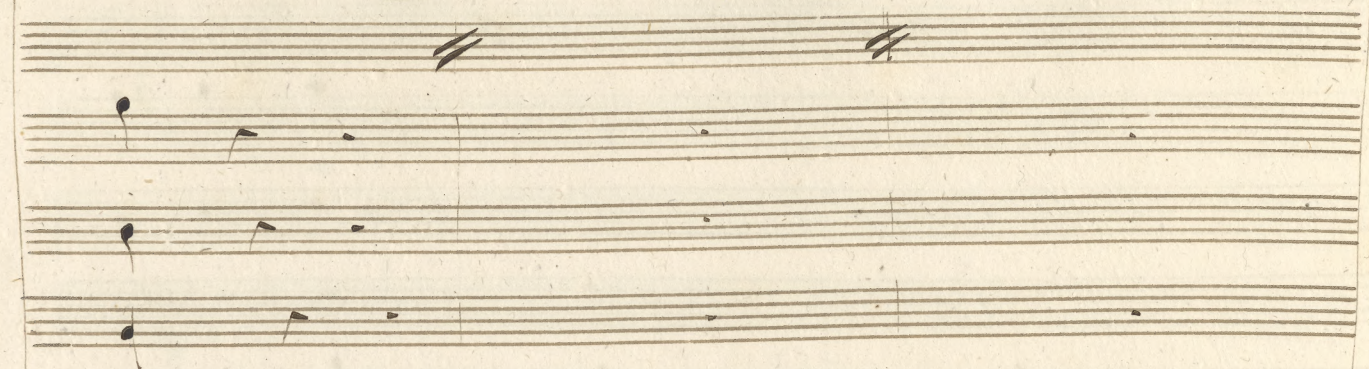




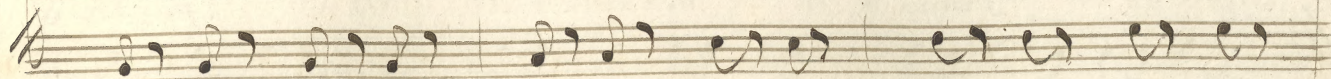
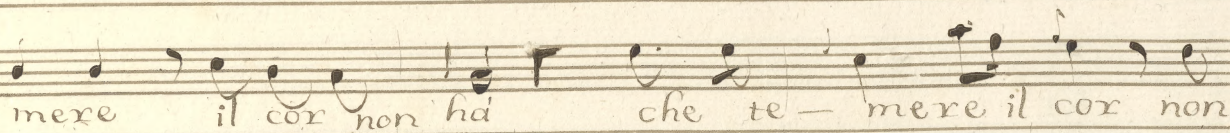
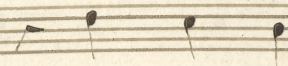
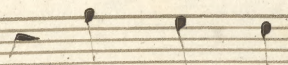
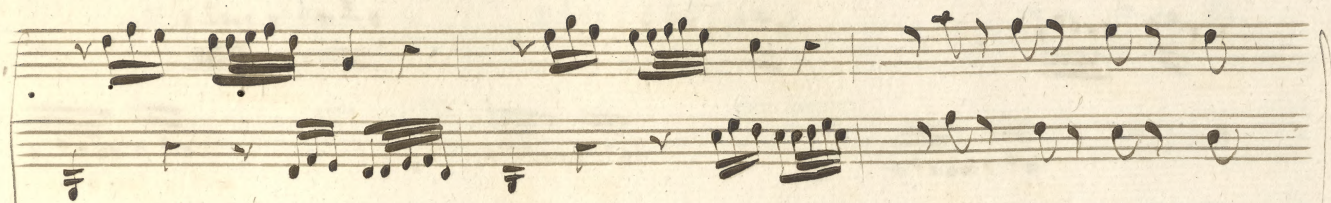
mia la liber—ta non e mia la li—ber—









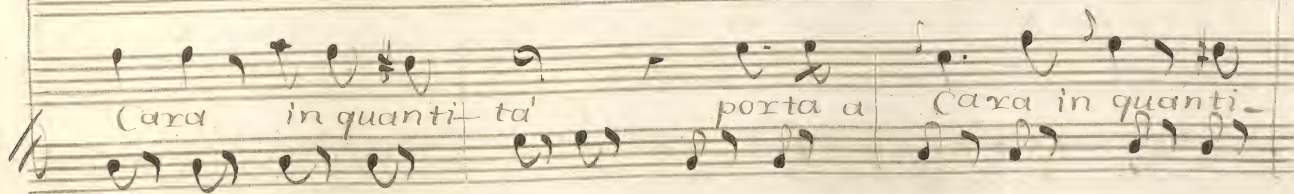
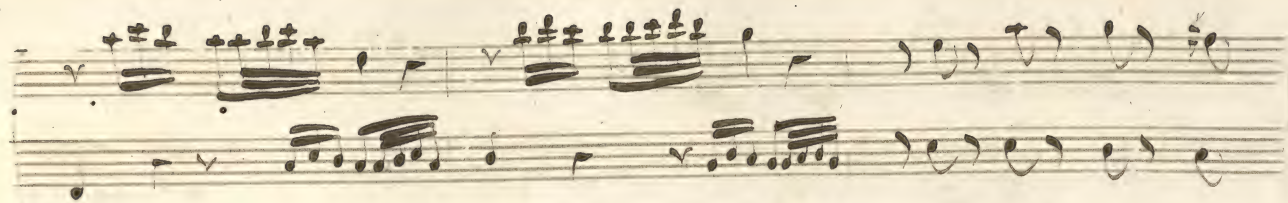




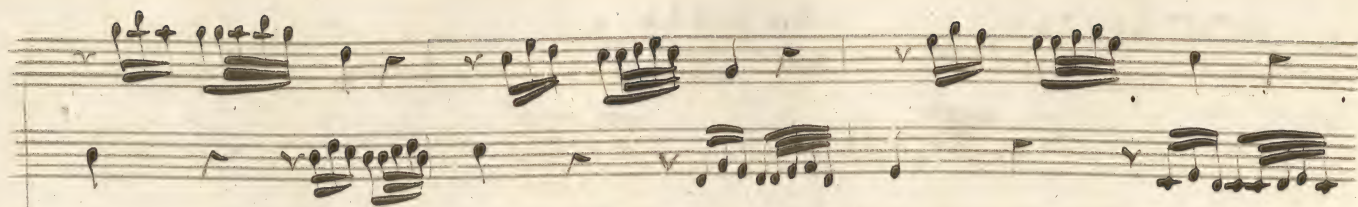
ha'

Tamo si ma amor de guai porta o





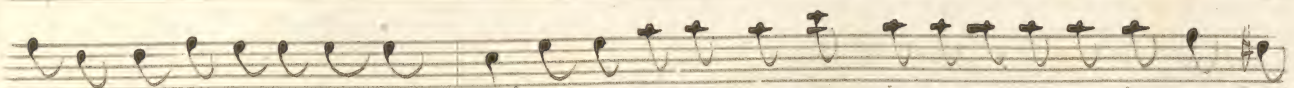
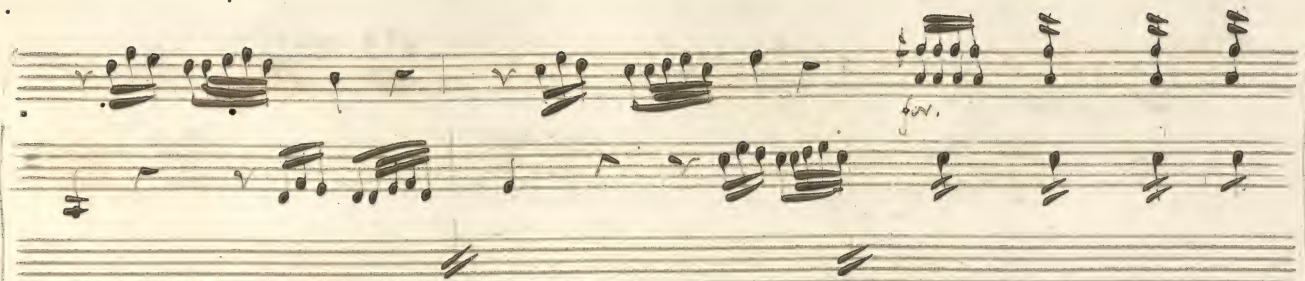




Chiste fanno il fatto loro, io cca aggio cco' mio gusto, ma m'onta to songo







justo, mo ch'arriva moltiplica, ma mpontato songo iusto mo d'arriva moltiplica-





*pia*

*sa*

*ah chi sa se il nostro duolo un dì a-*

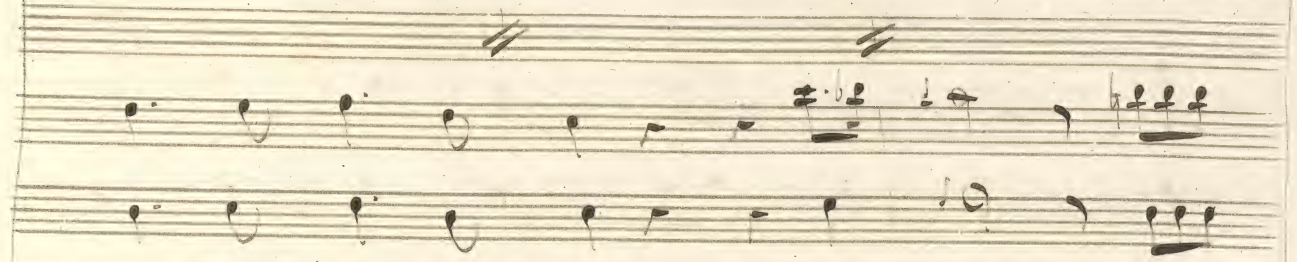
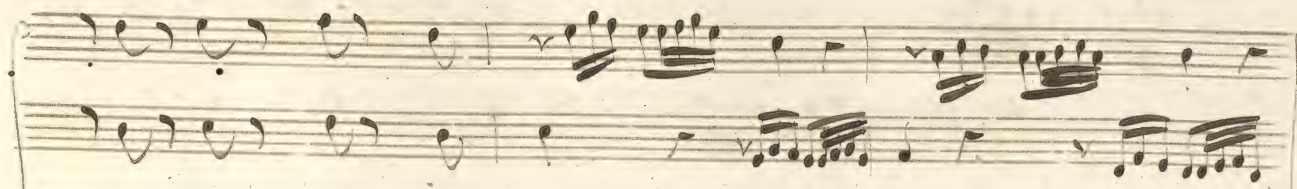
*ah chi sa se il nostro duolo un dì a-*

*ca*

*chiste fanno il fatto*

*f*

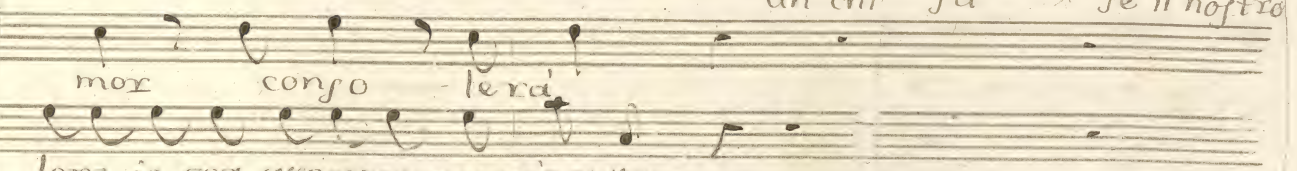




mor conso — lera

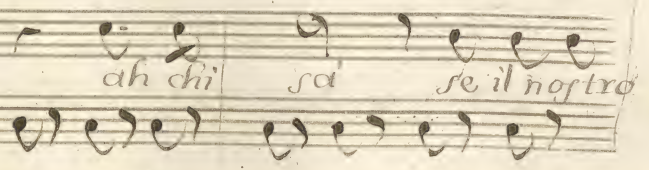


ah chi sa se il nostro



mor conso — lera

loro io cea affommo con mio guito



ah chi sa se il nostro



duolo un di amor conso — le —

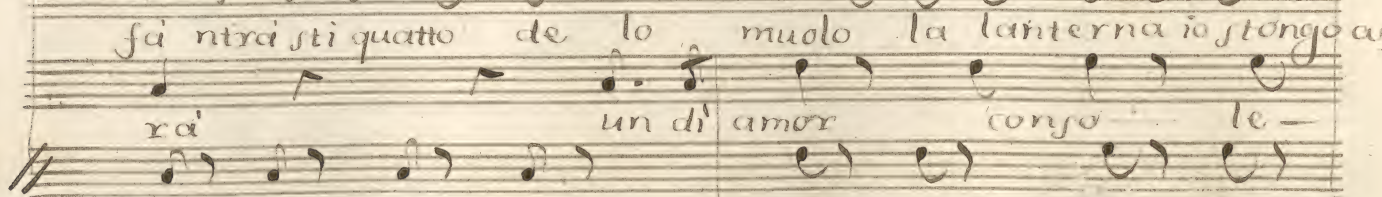
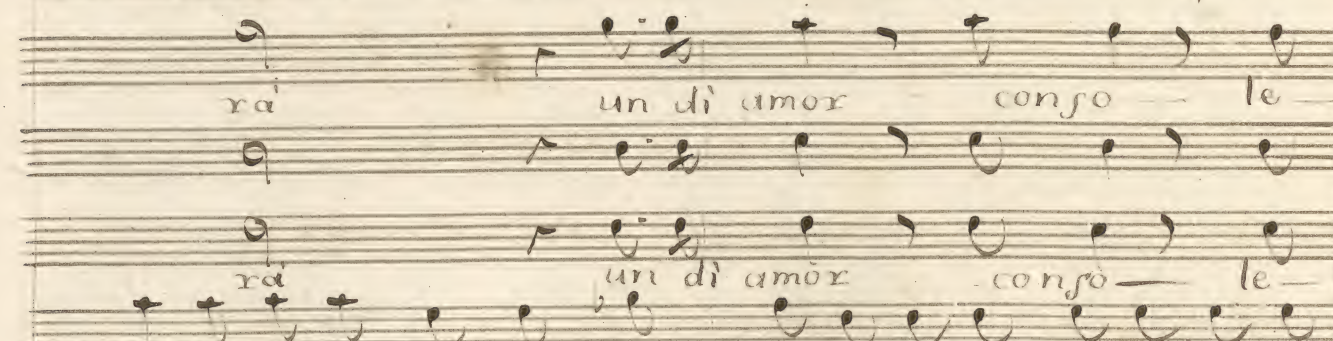
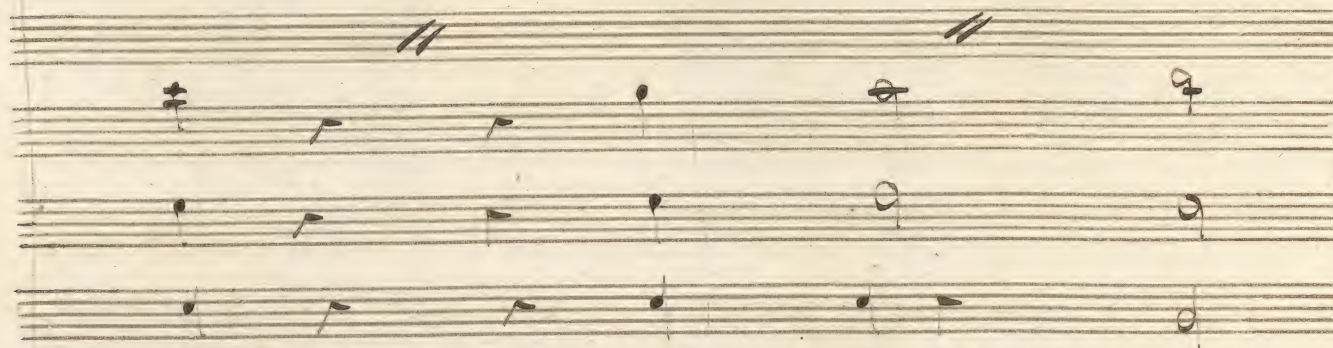
ma mpointato songo iusto mo ch'avria multipli-

duolo un di amor conso — le —

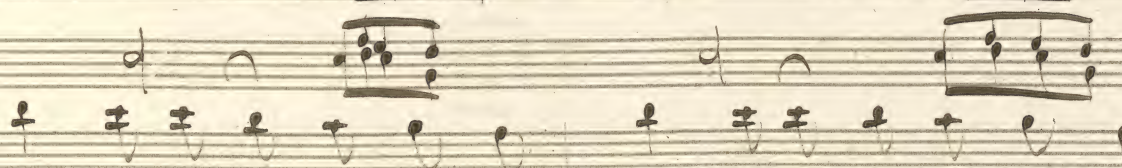


un dì amor conso le  
ra' un dì amor conso le  
ca ntra stì quatto de lo muolo la lanterna io stongo a  
ra' un dì amor conso le







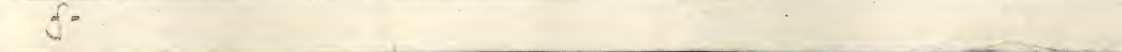


ra, un di amor console — ra, un di amor console —

ra, un di amor console — ra, un di amor console —

fa, la lanterna io stongo a fa, la lanterna io stongo a

ra un di amor console — ra, un di amor console —





Allegro

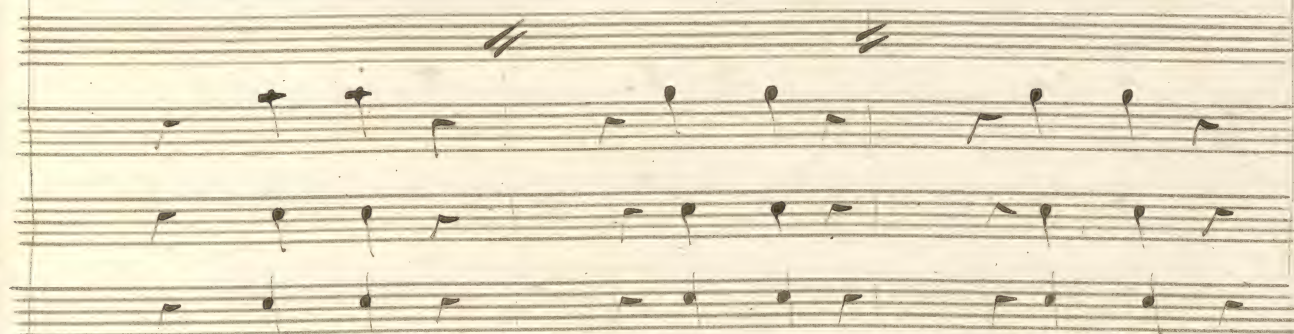
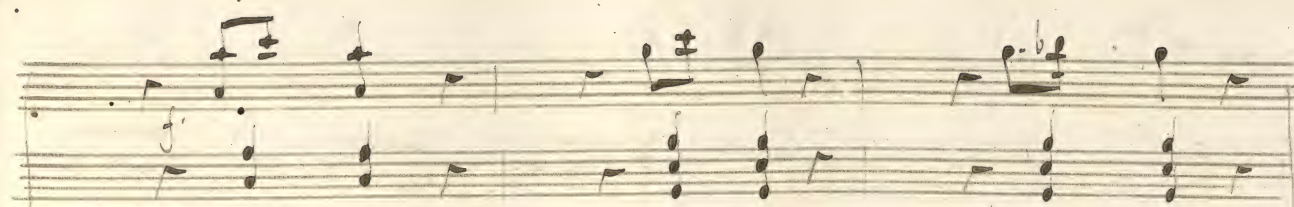
Viv: con Vi

ra.  
ra.  
ra.  
fa.  
ra.

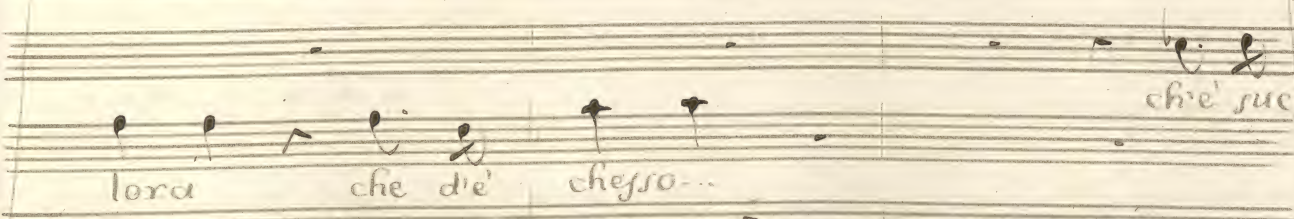
uh mma

Allegro





cosa avete



lora

che di'

chesro--

che' suc-





ch'e' accaduto?

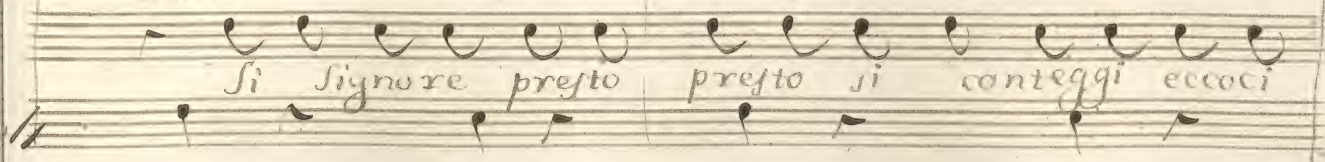
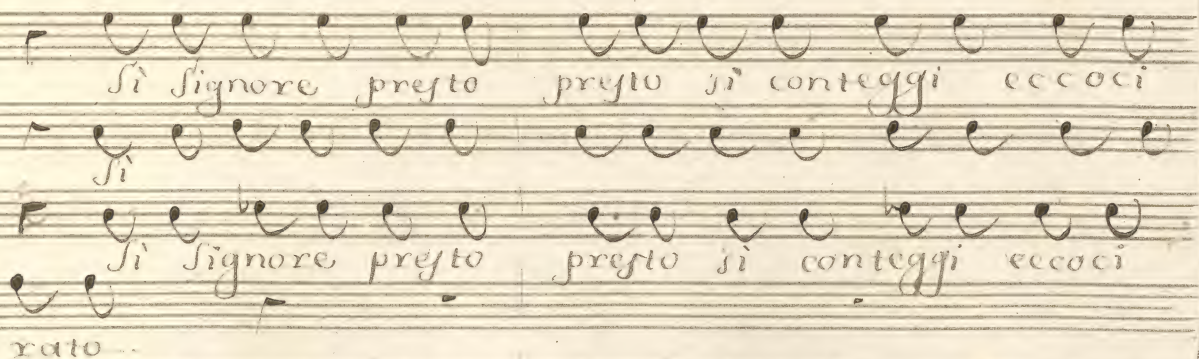
ceiso ?

chisto cunto mmalo

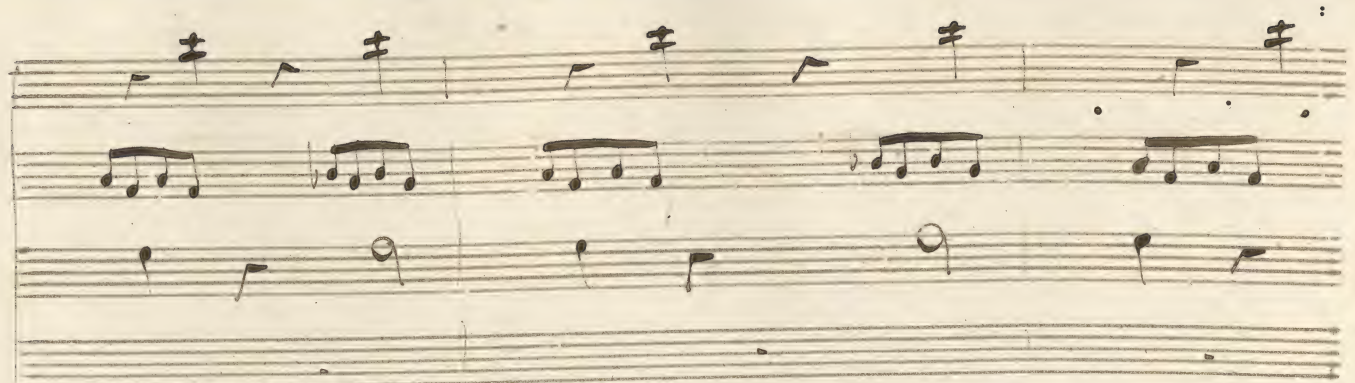
che ve dato?

pizz









qua' si signore, si signore

qua' si signore, si signore

qua' si signore, si signore

chisto cunto, chisto cunto. mmalo-

qua' si signore, si signore





si conteggi si conteggi

si conteggi si conteggi

rato mmalo-rato

oh che

si conteggi si conteggi



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f' and 'p'. The lyrics are written in Italian and are interspersed between the staves.

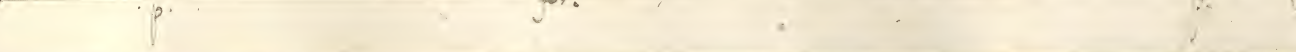
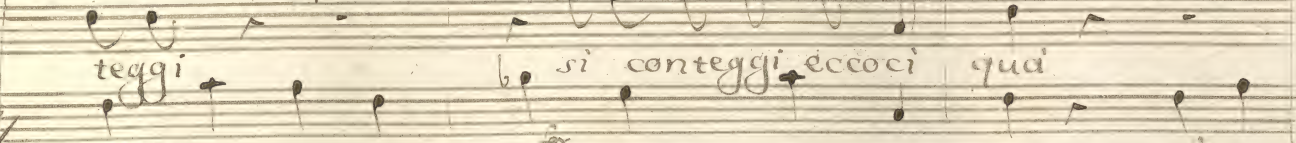
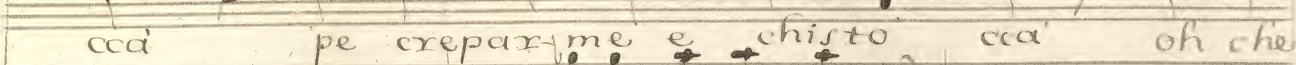
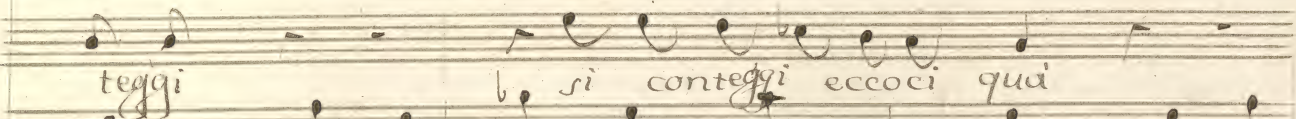
si signore si con

si signore si con

nobile pretesto per cre- parmi e chisto

si signore si con







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "ff." and "p.". The lyrics are written below the staves, with some words appearing above notes. There are also double bar lines and repeat signs.

si signore

si signore

nobile oh che nobile preteſto pe creparme pe cre-

si signore

ff. p.



si conteggi

si conteggi eccoci

si conteggi

si conteggi eccoci

parme e chisto ecci pe creparme e chisto

si conteggi

si conteggi eccoci

*p* *f*



Ma.

qua' si conteg gi eccoci

qua' si cont teggi eccoci

cca pe creparme pe creparme pe creparme echisto

qua' si conteg gi eccoci

p.



Handwritten musical score on aged paper, featuring ten staves. The notation includes chords in the upper staves and a vocal melody with lyrics in Italian in the lower staves. The lyrics are: "qua' si con- teggi' eccoci'", "qua' si con- teggi' eccoci'", "cia' pe creparme pe creparme pe creparme e chisto", and "qua' si con- teggi' eccoci'".

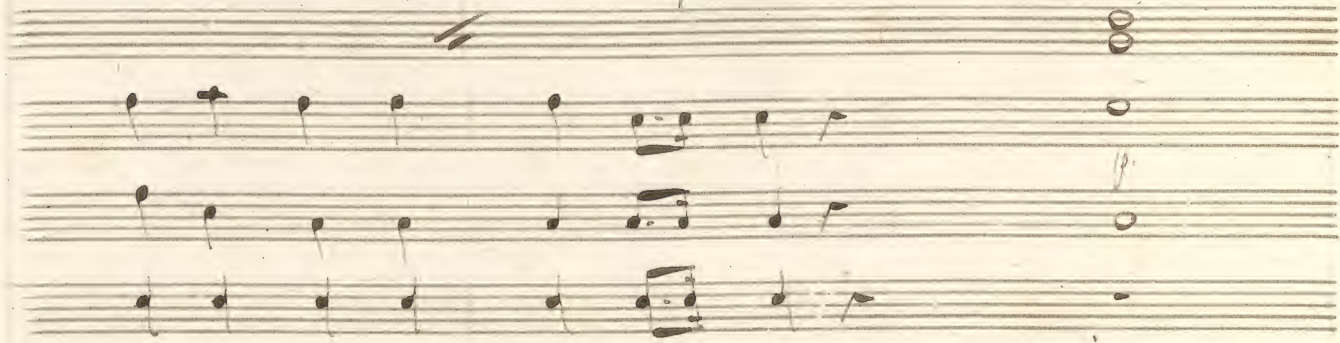
qua' si con- teggi' eccoci'

qua' si con- teggi' eccoci'

cia' pe creparme pe creparme pe creparme e chisto

qua' si con- teggi' eccoci'







A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top section features a melody on a single staff with various note values and rests. Below this, there are several staves, some of which contain lyrics. The lyrics are written in a cursive, handwritten style. The bottom section of the page shows a continuation of the melody with lyrics underneath. The paper shows signs of age, including discoloration and some faint smudges.

quarant'

quarant' uno torcie il mese



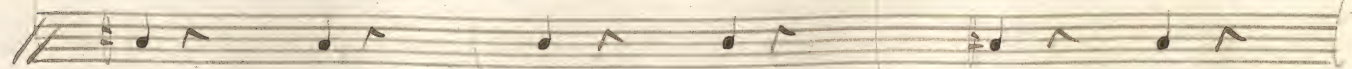


uno

sono assai

quarant' uno

e tu che





Handwritten musical notation on four staves. The notation includes various notes, rests, and dynamic markings such as *for* and *for.* The first staff has a *for* marking. The second staff has a *for.* marking. The third staff has a *for.* marking. The fourth staff has a *for.* marking.

Four empty musical staves.

Handwritten musical notation on a single staff. The lyrics "sai, tu che sai, tu che sai" are written below the notes.

Handwritten musical notation on a single staff. The notation includes various notes and rests. A *for* marking is present at the beginning.



ncasa noita se so strutte sempe torchie

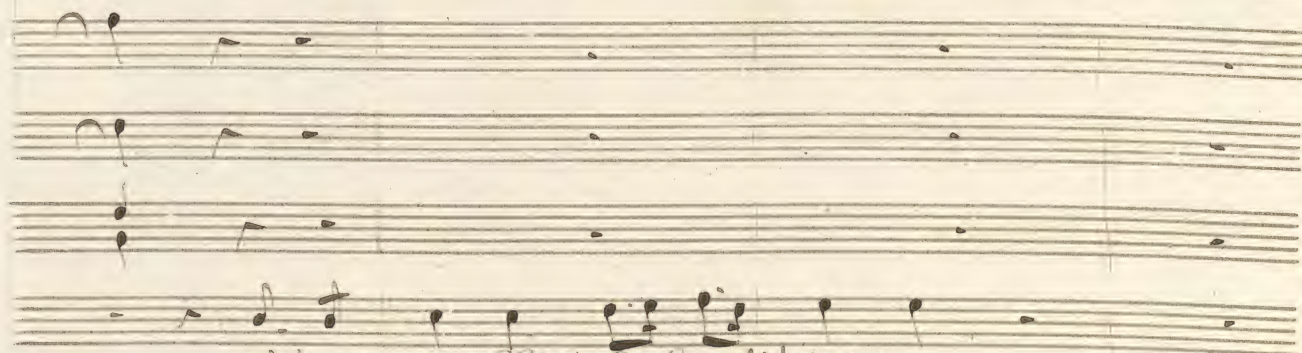


nquantita'

sempe torchie nquantita'







già s'arrabbia oh che diletto

nel conteggio



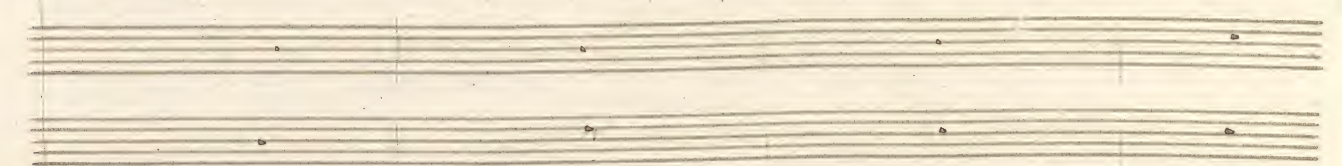
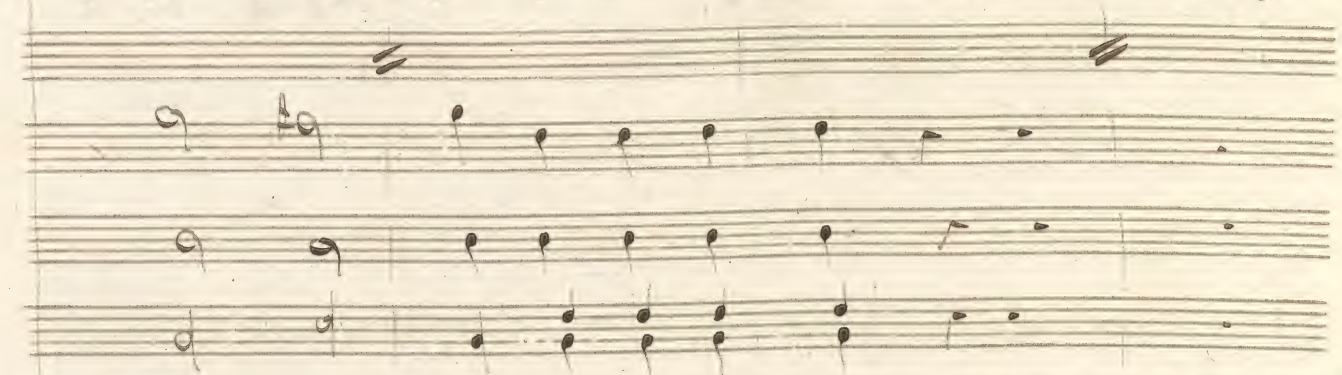
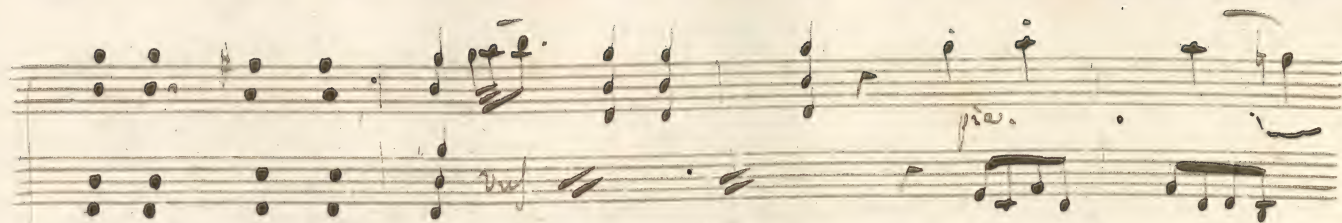


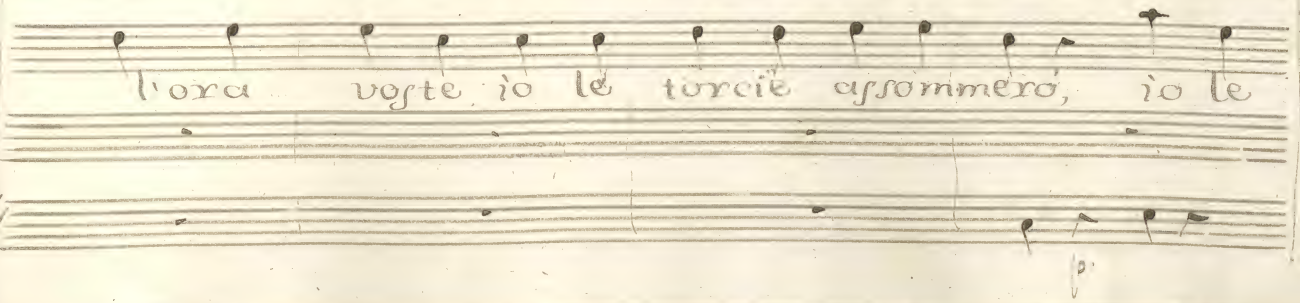
che diletto, che diletto

ve' diletto

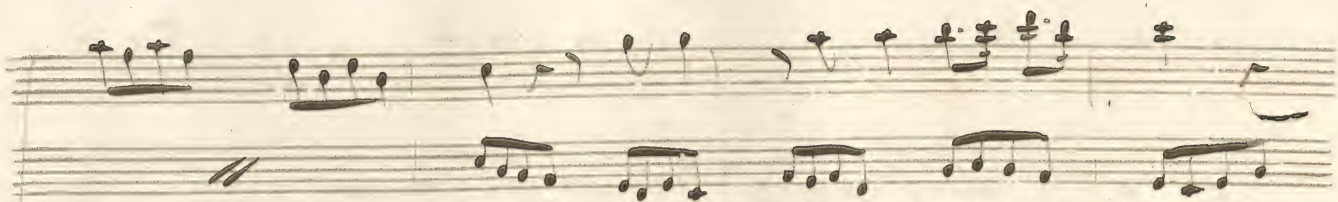
ve' di-





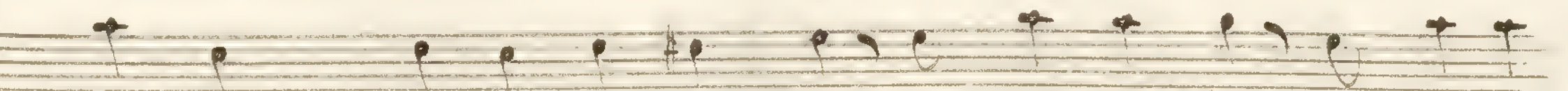
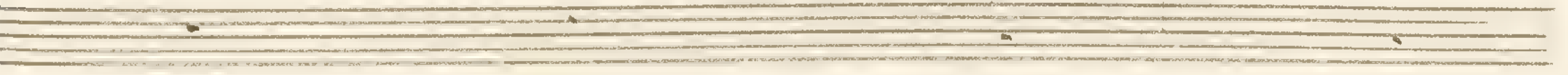
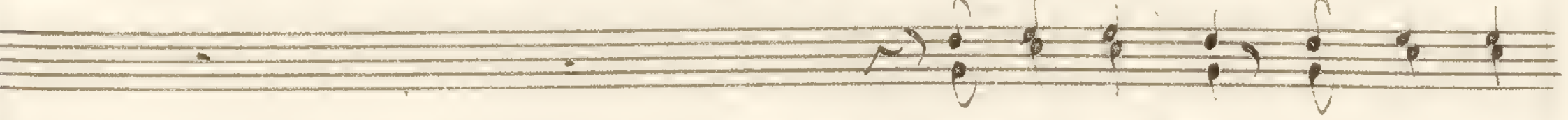
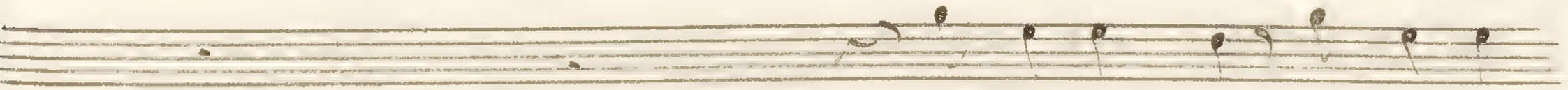
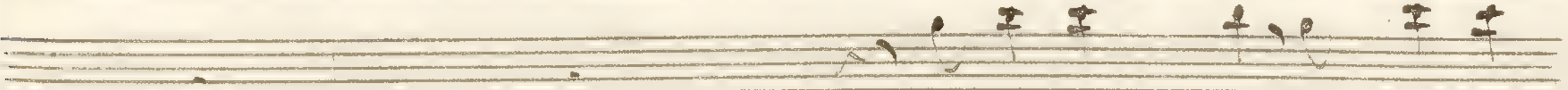






seguitiamo allegra-mente

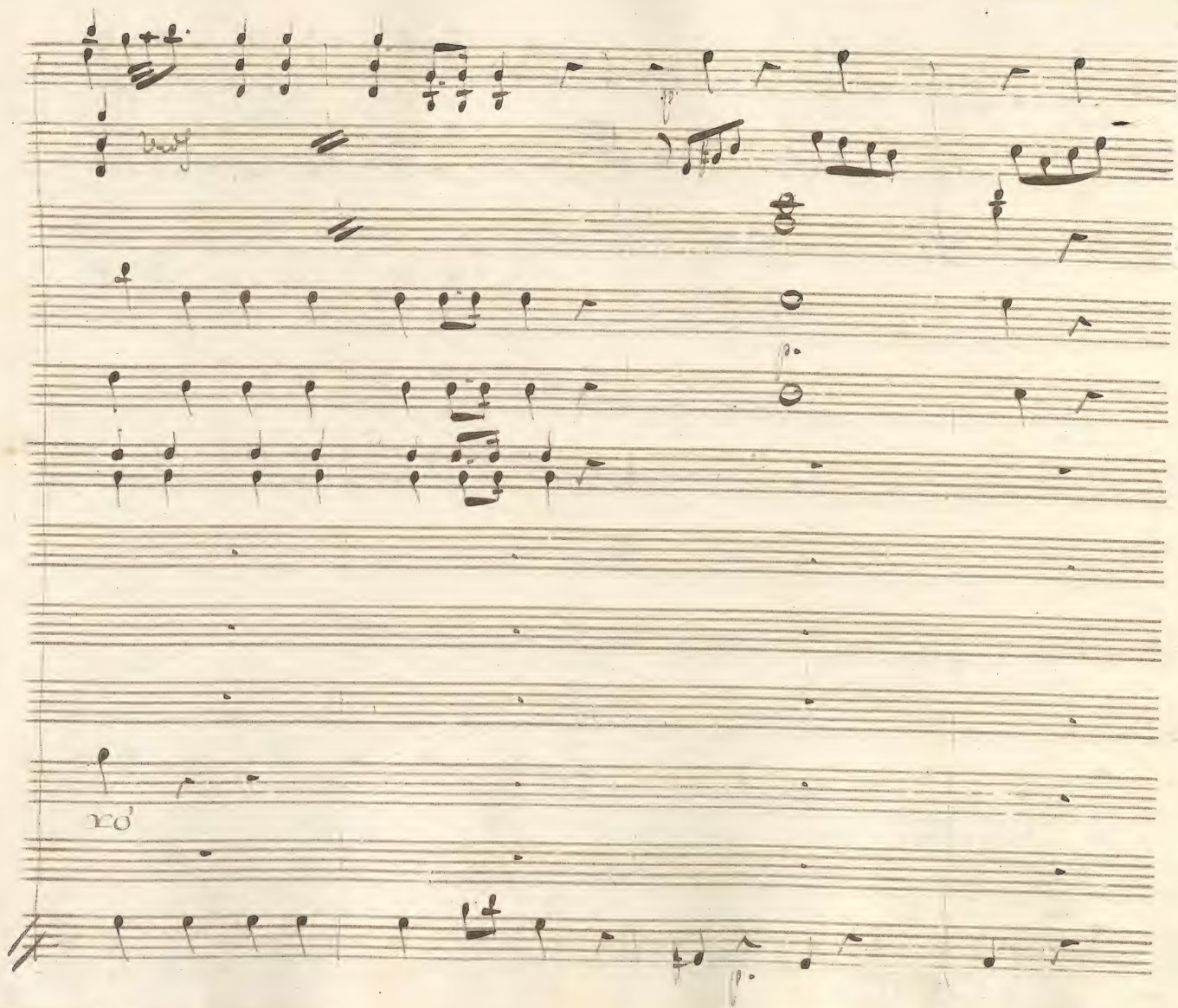
torcie assommerò

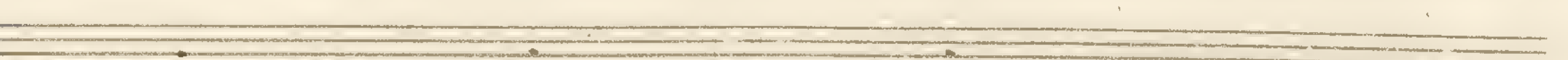
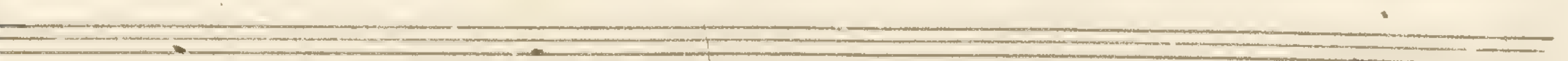
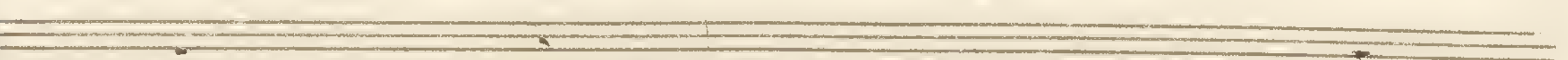
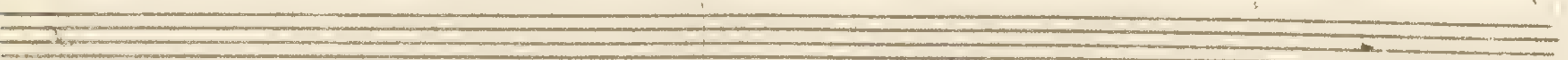
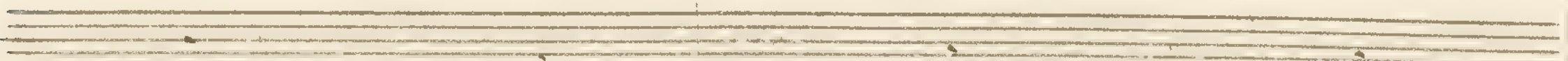
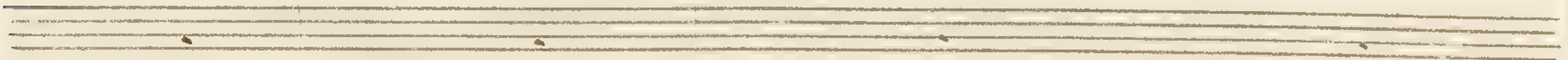
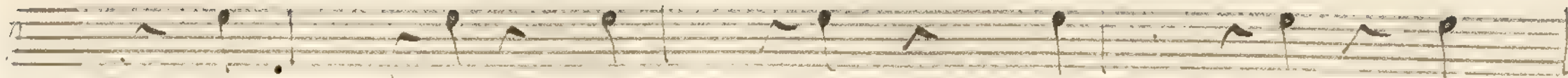


io intramente crepero' io crepero' io crepe-

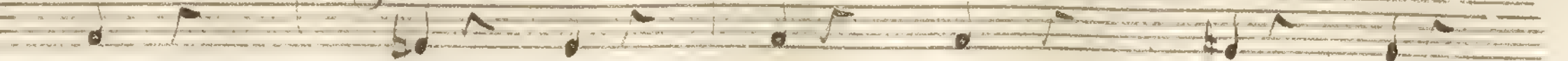




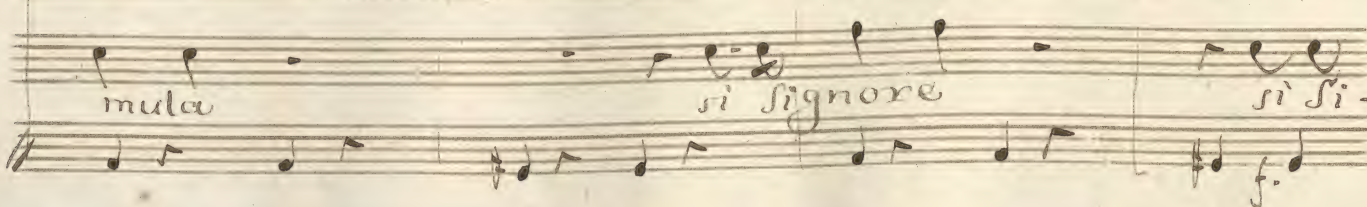
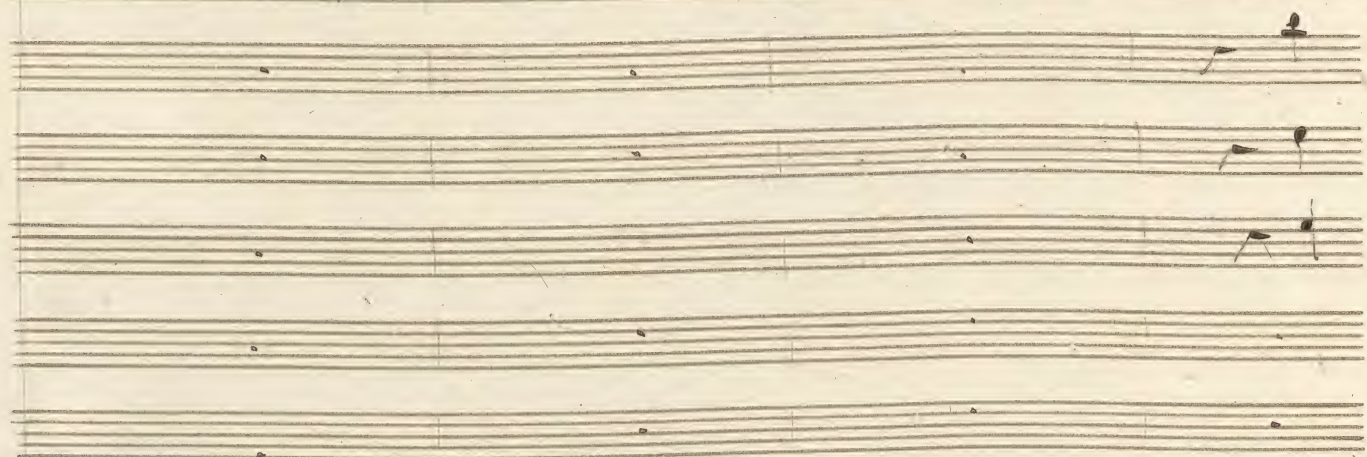
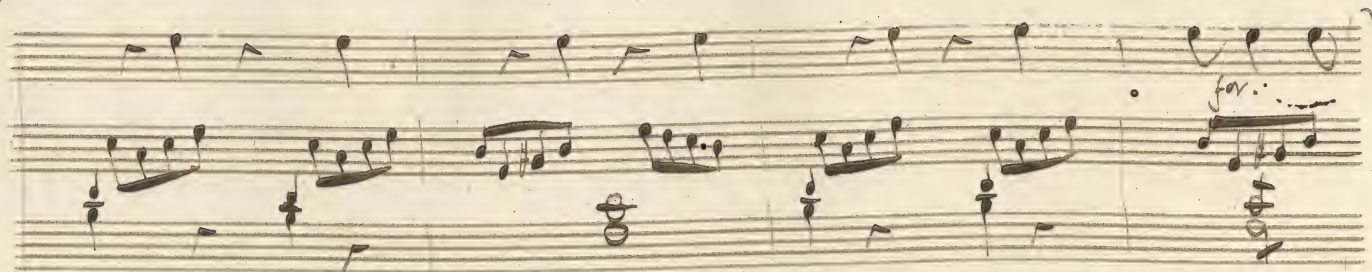




per mangiare a tutte l'ore sei cavalli ed una







Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves:

gnore si Signore

ed e quella mio pa



trone, che con flemma al capozzone sto tenendo

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain musical notation with lyrics "for" and "ing" written below them. The middle section features a large double bar line and a key signature change to one sharp (F#). Below this, there are several staves with musical notation and lyrics "te lo". The bottom section contains the lyrics "iusto mo' sto tenendo iusto mo'" written across two staves. The paper shows signs of age, including discoloration and some staining.

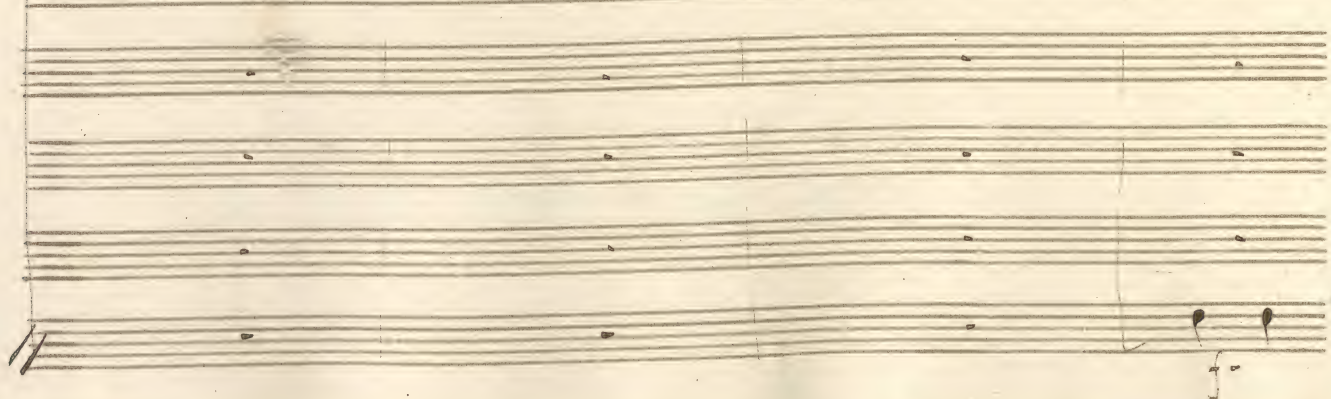
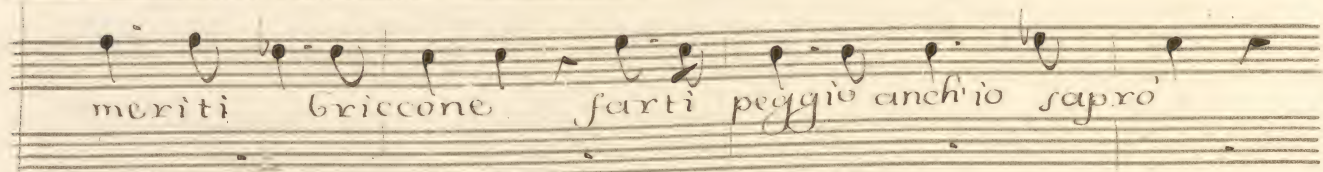
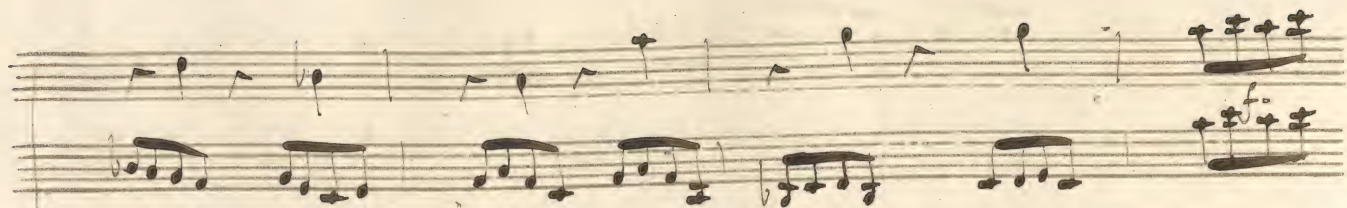
for

ing

te lo

iusto mo' sto tenendo iusto mo'





*fatti* *peggio anch'io saprò*

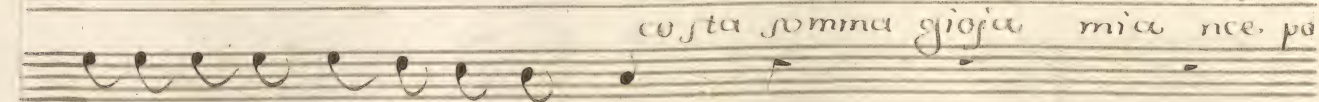
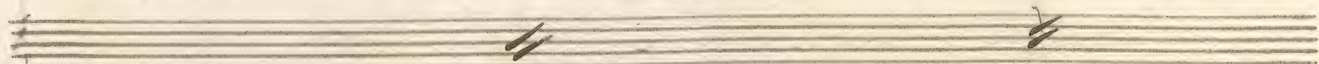






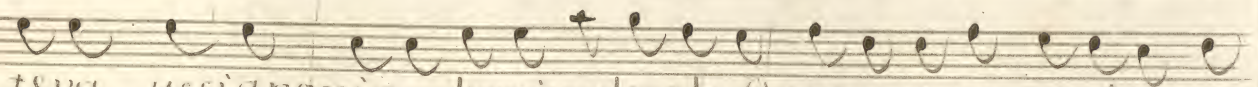
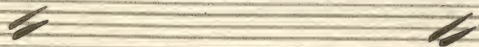
li orgo, e paglia ed il conto qui non sbaglia puo' ve-



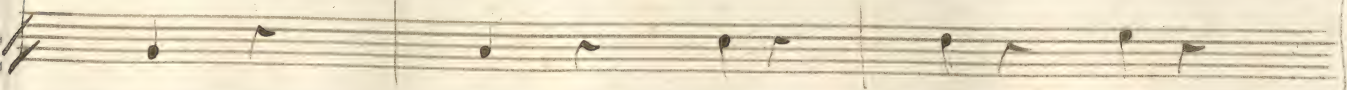


costa somma gioia mica ne po-

derlo può vederlo come va

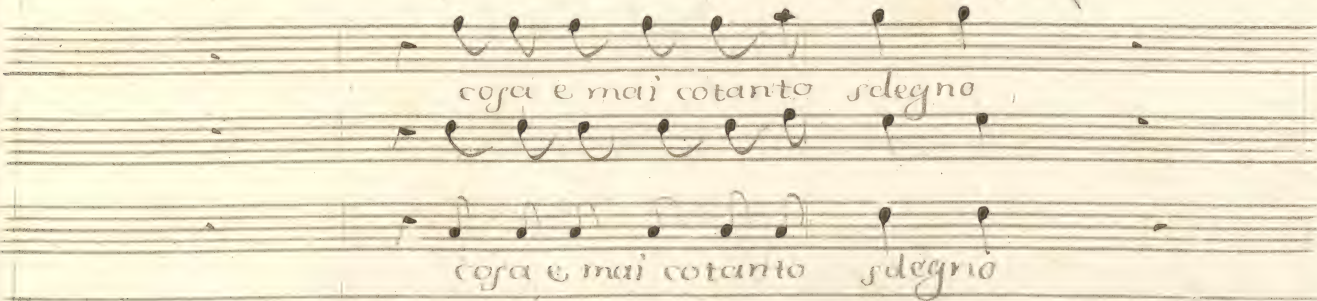
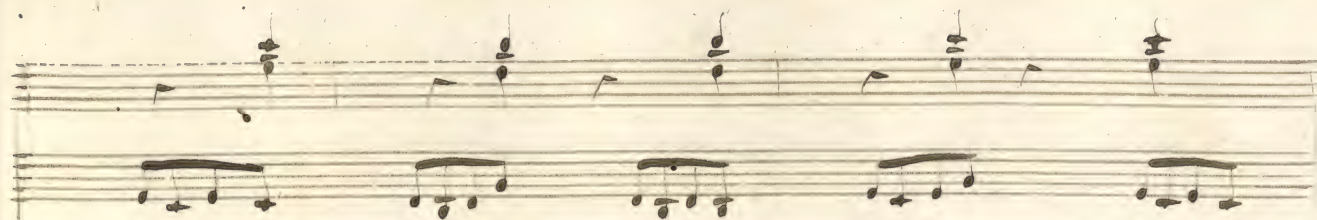


teva ussignoria l'animale e la signora pe no recolo cam-

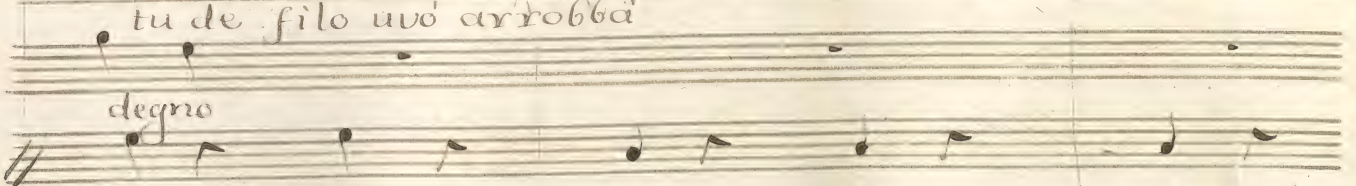
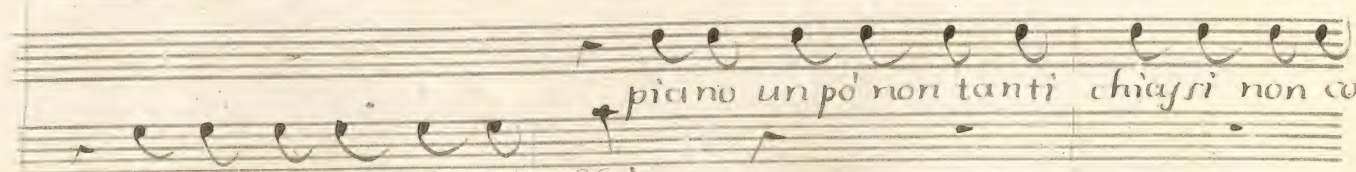
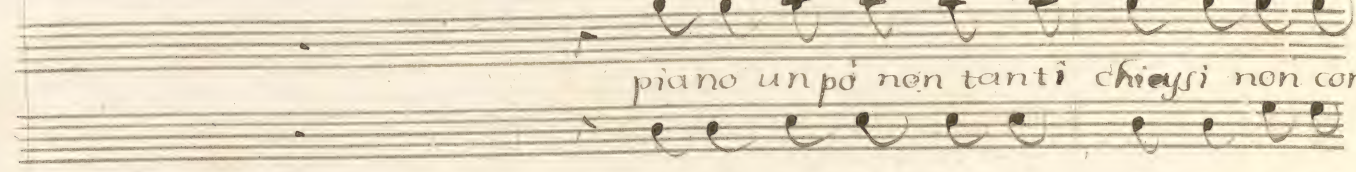
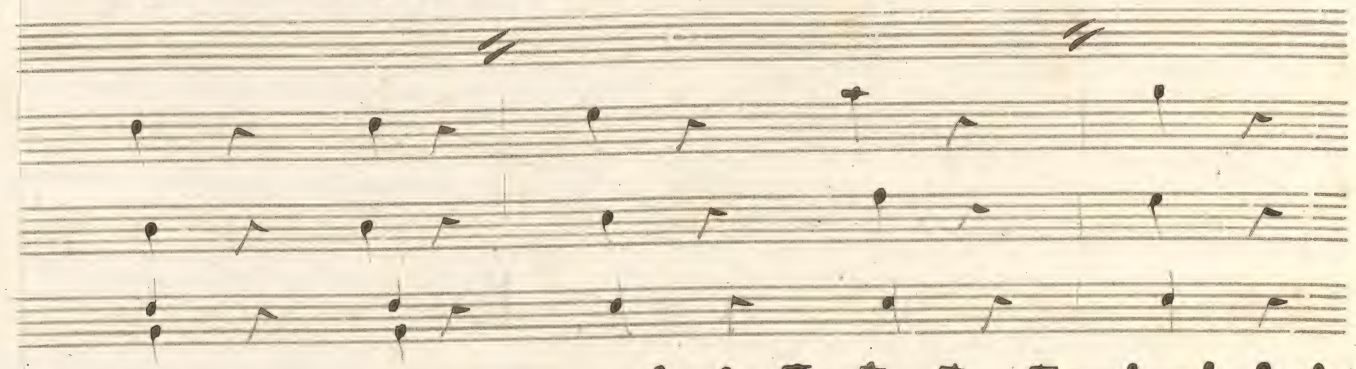




pa l'animale, e la signora pe no secolo campa  
taci





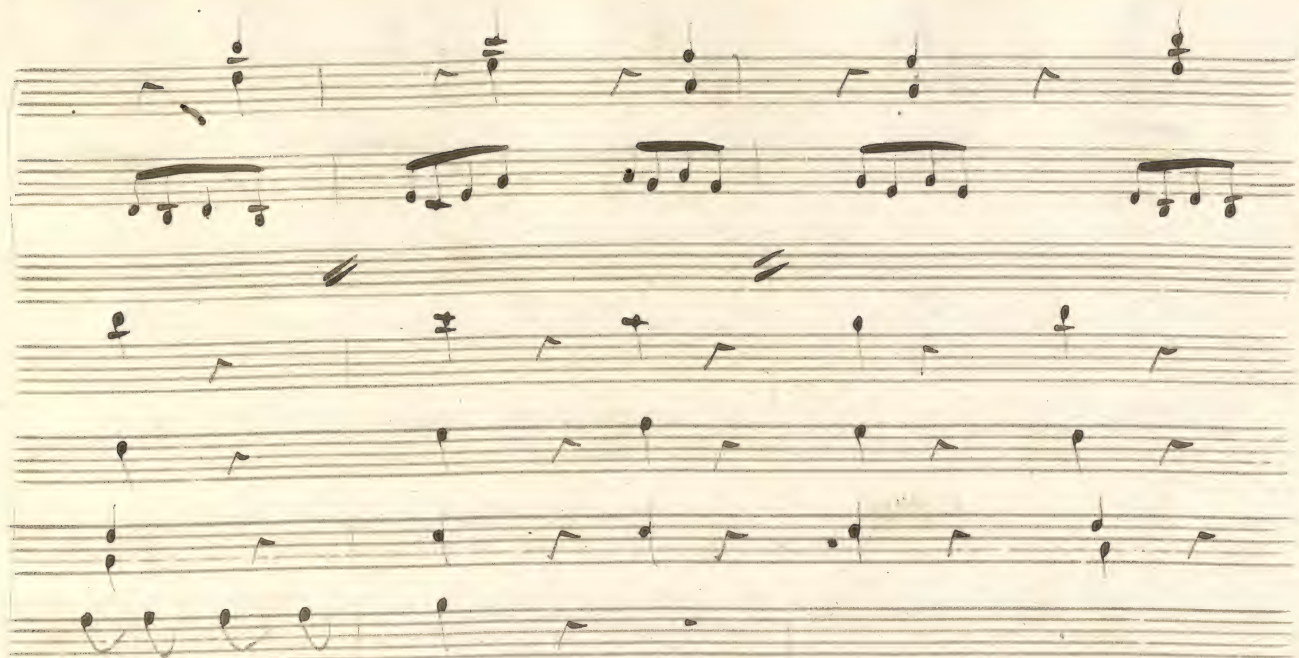


piano un po' non tanti chieysi non con-

piano un po' non tanti chieysi non con-

tu de filo uo' arrobbà

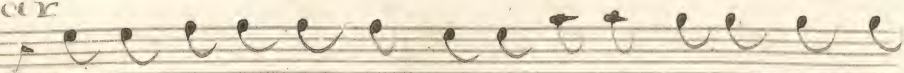
degno



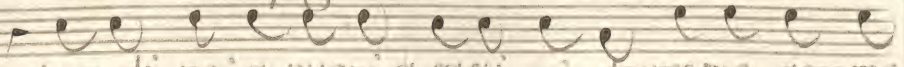
viene il taroccar



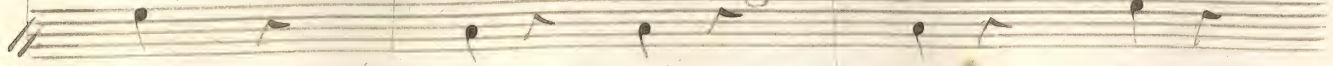
viene il taroccar



tra di noi a pugnì a sassi ci dovremo accomo-




tra di noi a pugnì a sassi ci dovremo accomo-









non conviene

piano un po' non tanti

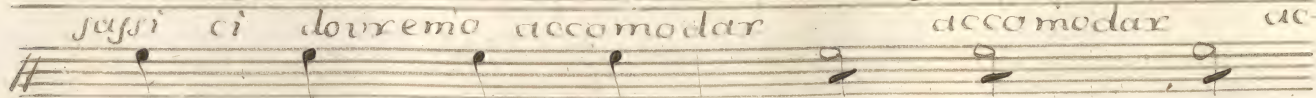
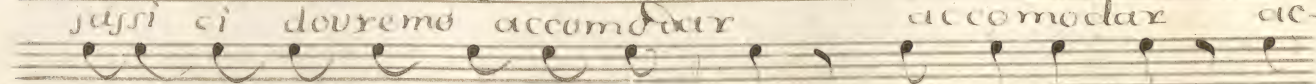
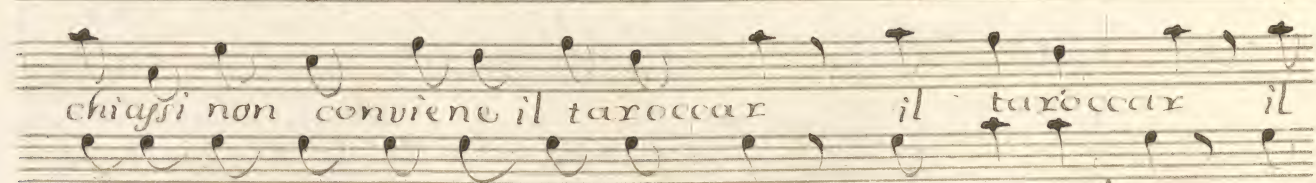
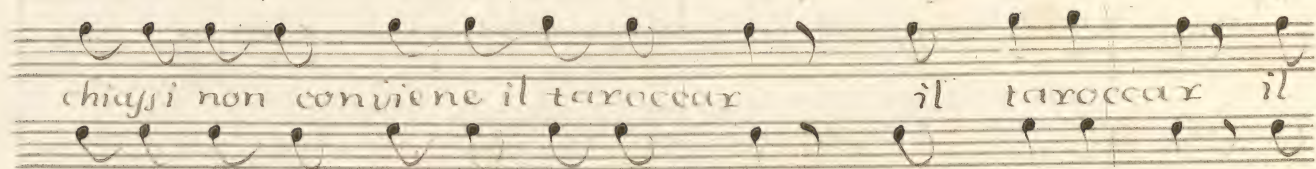
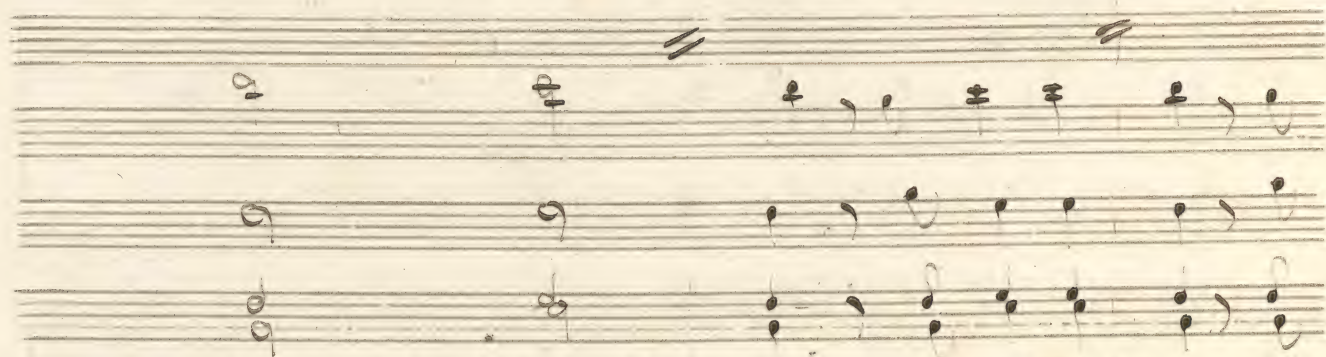
non conviene

piano un po' non tanti

tu de filo vu' arroba tra di noi a pugnì a

tra di noi a pugnì a





taroccar

taroccar.

taroc-car.

como-dar.

como-dar.

10

10

10

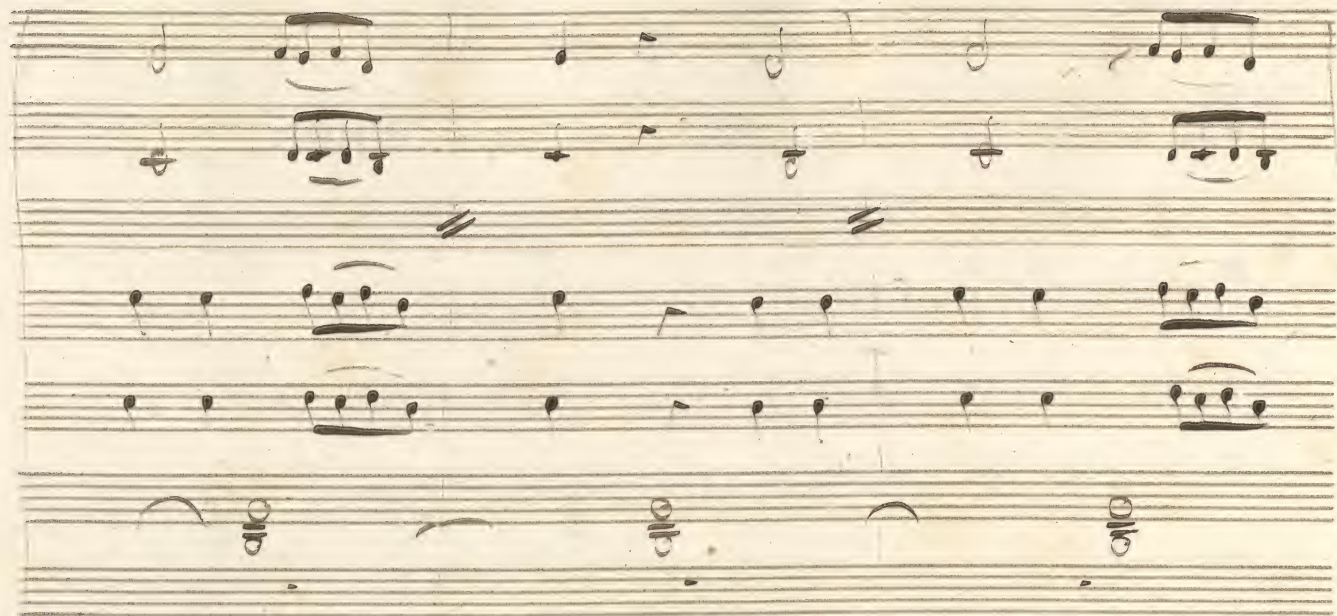
fra l'a

fra l'a

fra l'a

10





more ed il sospetto non so' che mi sento in  
more ed il sospetto non so' che mi sento in

more ed il sospetto non so' che mi sento in

petto

petto

trevelessa faccie storta

petto

traditore birgo in

or

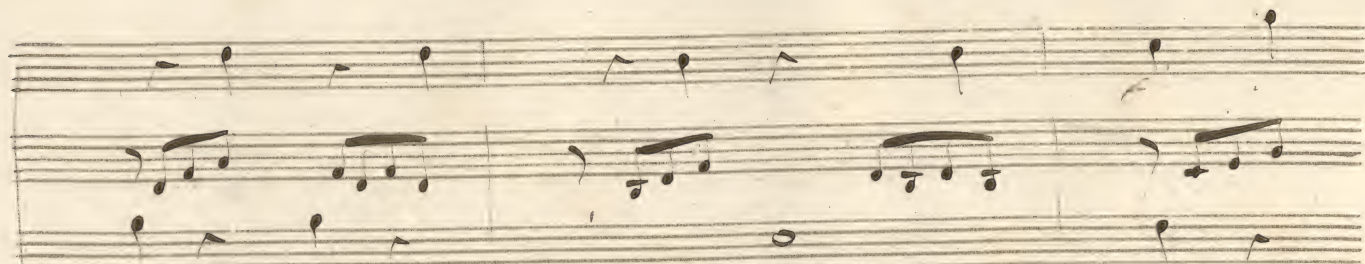
la

la

or

la

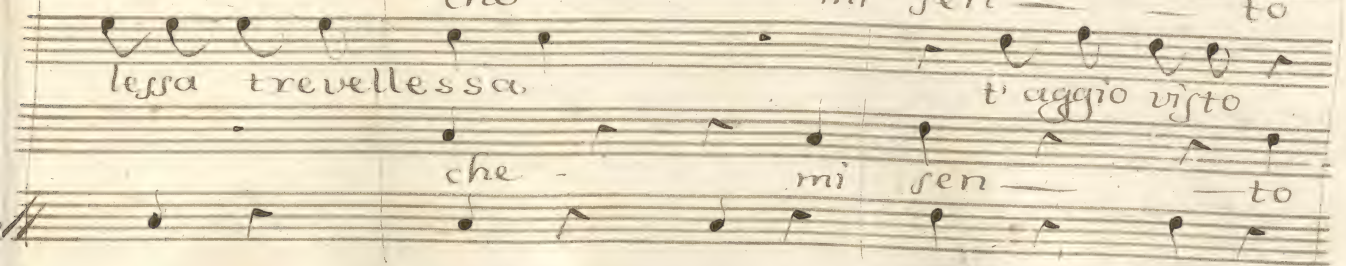




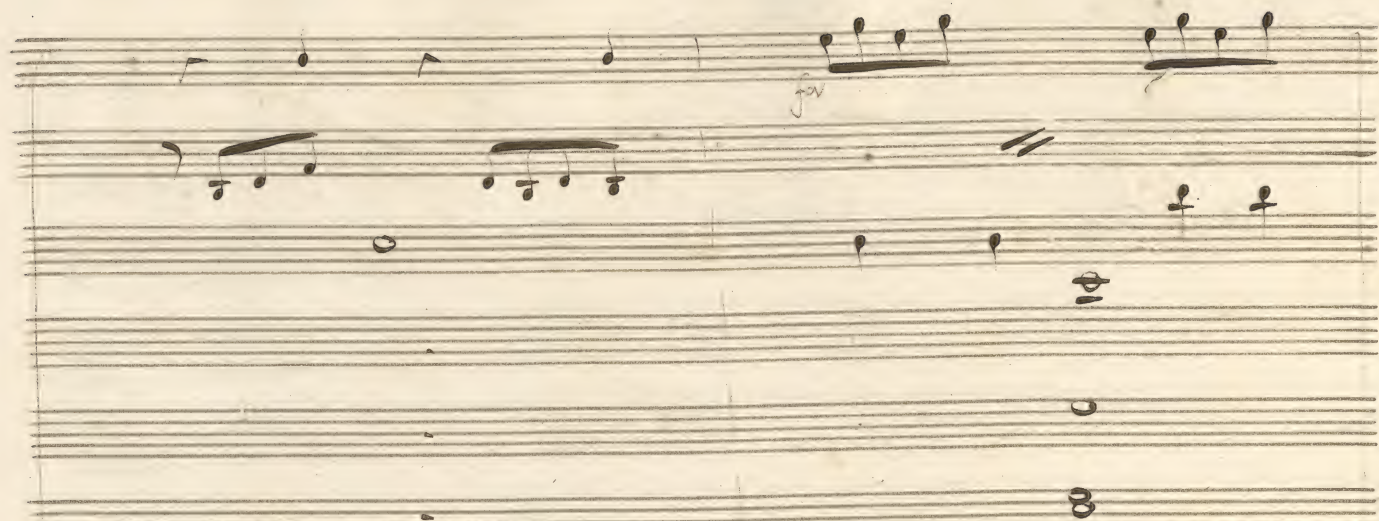
grato l'ho' guardato ti dovresti vergognar  
te — sta ho sì confusa  
te — sta ho sì confu-sa  
t'aggio visto ti dovresti vergognar trevel  
te — sta ho' sì confusa



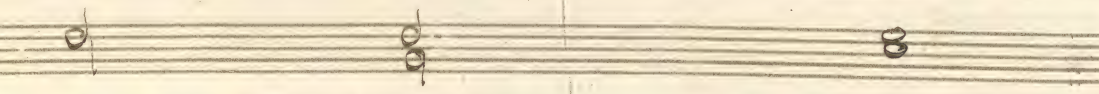
traditore traditore t'ho guar-  
che mi sen to  
che mi sen to  
lessa trevellessa t'aggio visto  
che mi sen to







dato, ti dovresti vergognar, ti dovresti, ti do-  
tra — bal-lar e mi  
tra — bal-lar e mi  
ti dovresti vergognar, ti dovresti, ti do-  
tra — bal-lar e mi



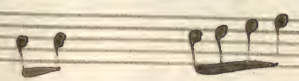
vresti, ti dovresti vergognar

sento trabal — lar

sento trabal — lar

vresti, ti dovresti vergognar

sento trabal — lar





Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p* and *f*. The lyrics "taci birbo va in malora" are written below the bottom staff, and "tu de" appears above the final staff.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "filo vuo' arrobba'" and "taci birba va in ma" are written below the staves.

filo vuo' arrobba'

taci birba va in ma



non conviene

piano un

non conviene

piano un

tu de filo vuò arrobba, tra di

lora

tra di

po' non tanti chiassi, non conviene il taroccar il taroc

po' non tanti chiassi, non conviene il taroccar il taroc

noi a pugni a sassi, ci dovremo accomodar accomo

noi a pugni a sassi, ci dovremo accomodar accomo



car, il taroccar:

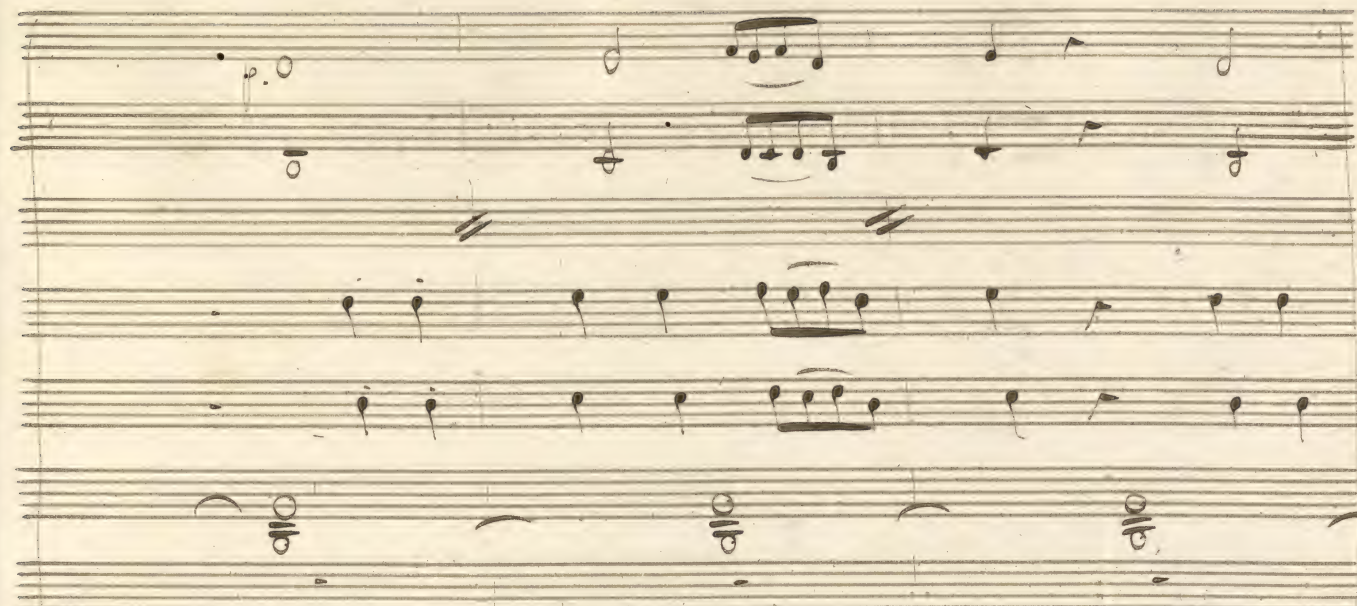
car

car, il taroccar:

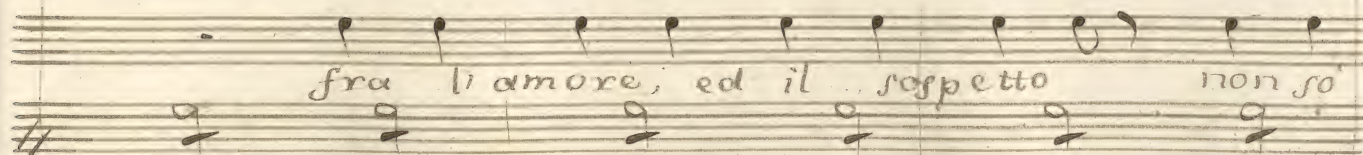
dar, accomo - dar:

dar, accomo - dar:

p.



fra l' amore, ed il sospetto non so  
fra l' amore, ed il sospetto non so



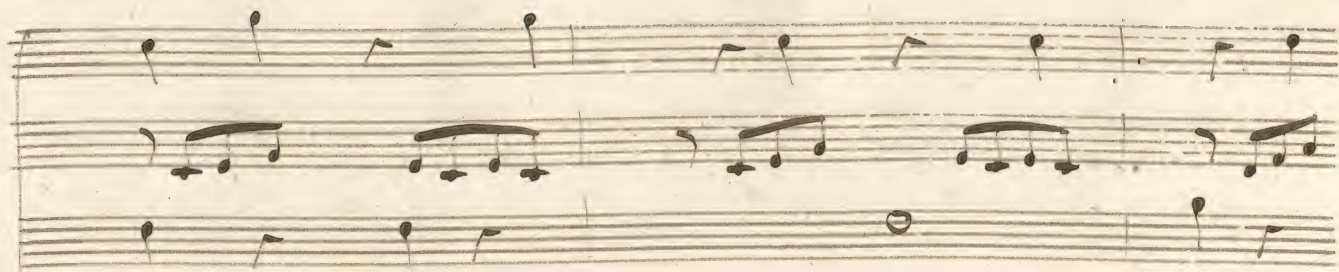


Handwritten musical score on ten staves. The first six staves contain instrumental notation. The last four staves contain vocal notation with Italian lyrics. The lyrics are: "che mi sento in petto or tradi-", "che mi sento in petto or", "trevellessa faccie storta", and "che mi sento in petto or".



tore birbo indegno t'hò guardato, ti douresti vergo -  
la te — sta ho sì con -  
la te — sta ho sì con -  
tiaggio visto ti douresti vergo -  
la te — sta ho sì con -





gnar traditore traditore  
fusa che mi sen-  
fusa che mi sen-  
gnar, trevellessa trevellessa t'aggio  
fusa che mi sen-

Musical score for piano accompaniment, consisting of three staves. The top staff features a melody with a forte (f) dynamic marking. The middle and bottom staves provide harmonic support with chords and single notes. The music concludes with a double bar line and repeat dots.

Vocal melody with Italian lyrics. The lyrics are: *t'ho' osservato, ti doveresti vergognar, ti dovrei, ti do-  
to tra — ballar che mi  
to tra — ballar che mi  
visto ti doveresti vergognar, ti doveresti, ti do-  
to tra — ballar che mi*





vresti, ti dovresti vergognar

tradi-

sento

traballar

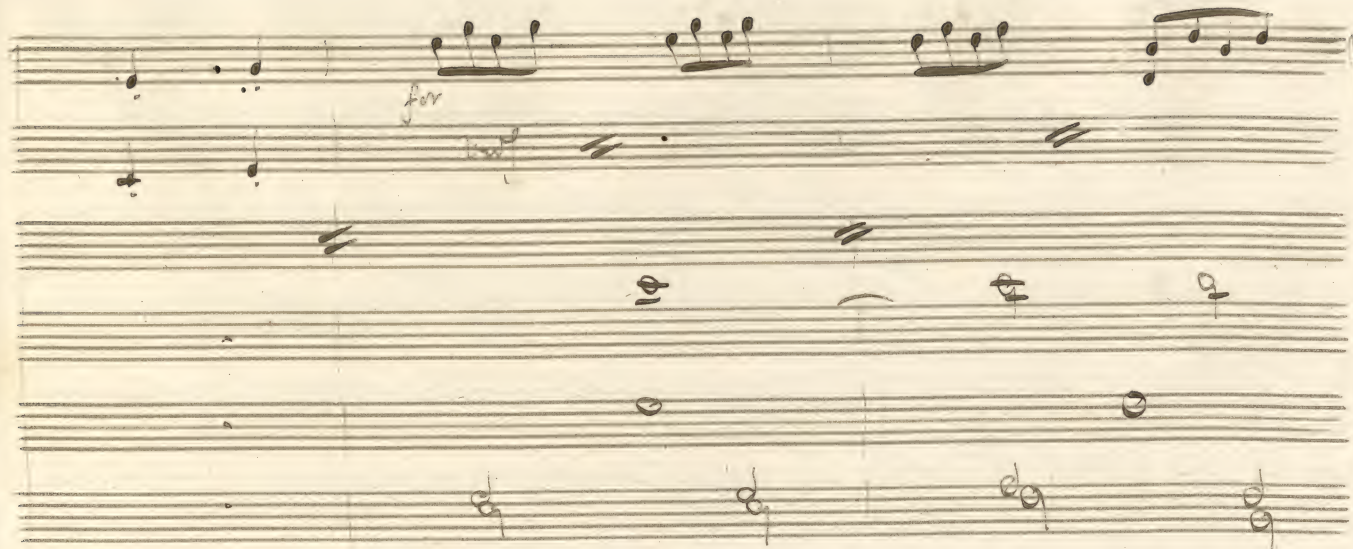
sento

traballar

vresti, ti dovresti vergognar travellessa trevellessa

sento

traballar



tore traditore, ti dovresti, ti dovresti, ti dovresti vergo-

e mi sento trabal-

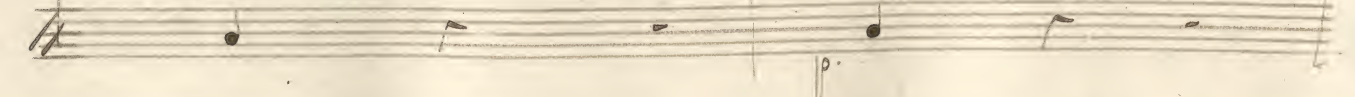
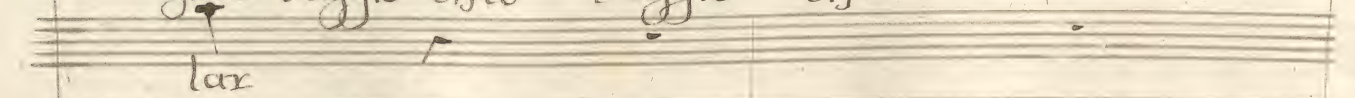
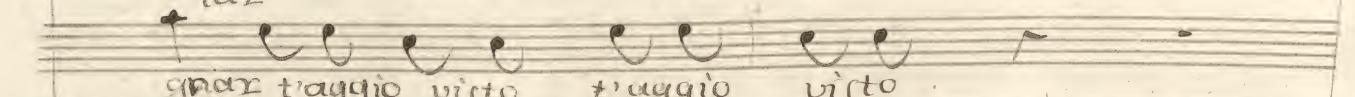
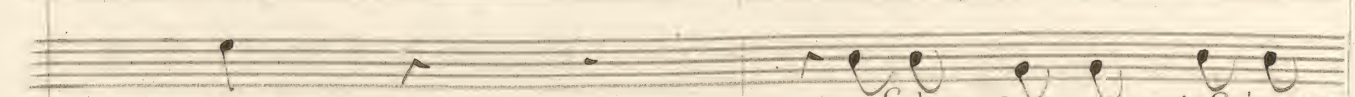
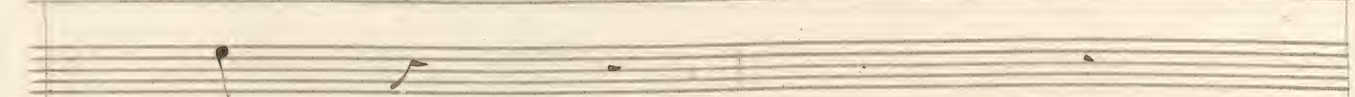
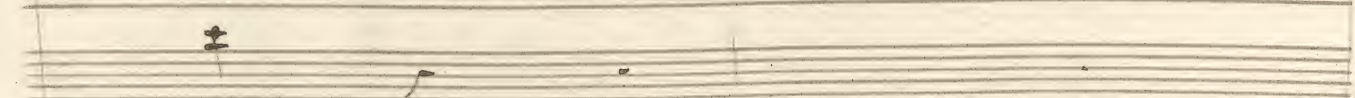
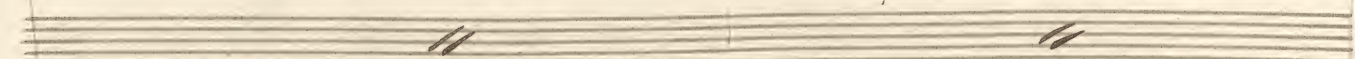
e mi sento trabal-

ti dovresti ti dovresti, ti dovresti vergo-

e mi sento trabal-

f-





gnar

t'hò osservato t'hò osser

lar

lar

gnar t'aggio visto

t'aggio visto

lar

p.

Handwritten musical notation for piano accompaniment. The first staff begins with a forte (f.) dynamic marking and contains several groups of beamed eighth notes. The second staff contains rests and dynamic markings. The third staff contains whole notes. The fourth staff contains eighth notes.

Handwritten musical notation with Italian lyrics. The lyrics are: uato ti douresti, ti douresti, ti douresti vergo- e mi sento trabal- e mi sento trabal- ti douresti, ti douresti, ti douresti vergo- e mi sento trabal-.



A handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The lyrics are written in Italian and are aligned with the notes. The text is as follows:

gnar traditore  
lar e mi sen to tra-  
lar e mi sen to tra-  
gnar trevellessa  
lar e mi sen to tra

The score is written in a cursive, handwritten style. The lyrics are in a simple, clear font. The paper is aged and slightly discolored.

*f.*

t'ho osservato, ti dovești, ti do-

bal-lar trabal-lar e mi

Gal-lar trabal-lar e mi

traggio visto ti dovești, ti do-

bal-lar trabal-lar e mi

*f.*



vresti, ti dovresti vergognar  
sento trabalar e mi sen-  
sento trabalar e mi sen-  
vresti, ti dovresti vergognar trevellessa  
sento trabalar e mi sen-

tradi-tore t'ho' offer-

-to tra- ballar trabal-

-to tra- ballar trabal-

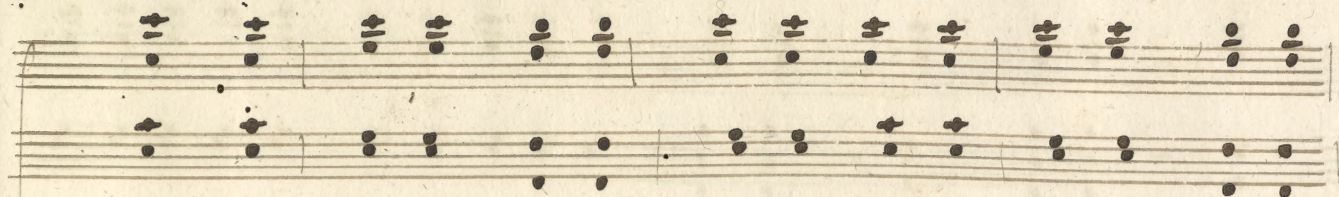
t'aggio visto

to tra- bal- lar trabal-



vato, ti dovresti, ti dovresti, ti dovresti vergognar  
lar e mi sento trabal - lar  
lar e mi sento trabal - lar  
ti dovresti, ti dovresti, ti dovresti vergognar  
lar e mi sento trabal - lar





ti dovresti vergognar, ti dovresti vergo-  
e mi sento traballar, e mi sento trabal-  
e mi sento traballar, e mi sento trabal-  
ti do- vresti vergognar, ti dovresti vergo-  
e mi sento traballar, e mi sento trabal-



A handwritten musical score on aged, slightly stained paper. The score consists of ten staves. The first two staves at the top contain musical notation with various note values and rests. The next two staves also contain musical notation, with some notes appearing as whole notes. The remaining six staves are divided into three pairs, each pair corresponding to a line of lyrics. The lyrics are written in a cursive script and are: "gnar vergognar vergognar.", "lar traballar traballar.", and "tar traballar traballar." The musical notation on these lower staves is simpler, often using single notes or rests aligned with the syllables of the text. The paper shows signs of age, including some foxing and staining.

gnar vergognar vergognar.  
lar traballar traballar.  
tar traballar traballar.  
gnar vergognar vergognar.  
lar traballar traballar.



